

SQUARE DANCING

MAY, 1980

Square Dance Records — 1980

(See page 9)

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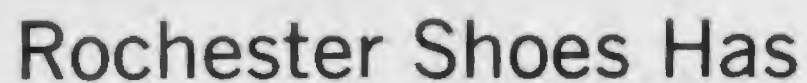
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The Traveling Square Tappers

(See page 16)

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Thank you for printing the article on "Education Rhythmics" in the February issue. I would also like to express appreciation to JoAnne Owens, State Director of Physical Education, and Paul and Darlene Goodman and Harley and Donna Rector of the Nebraska Square and Round Dance Association, for their support and confidence in this project. What is being done in Nebraska schools should be duplicated in every state.

Bob Ruff
Whittier, California

Dear Editor:

I very much liked your article and pictures of wheelchair dancing. I have been using my calling in nursing homes. I work with about fifty or more every Wednesday. We have a girl for each wheelchair. I use your hoedown rec-

ords and singing calls. Would love more material from others that may be doing the same thing.

Aleen Stoll
95 3rd Street
Fond Du Lac, Wisconsin

Any of you out there presently working with wheelchair square dancing might write to Aleen. We would also appreciate a copy of your letter for the file we are building on "Working with the Handicapped." — Editor

Dear Editor:

Over and over again I've heard panting square dancers complain about the fast tempos that take much of the joy and beauty out of the dance. Perhaps the following will express the feeling best:

We love to dance, but not to wheeze,
To move with grace, with measured ease;
But with tempos frenzied, as Olympic speed,
Forget the dance, just fight for the lead.

William Slamer
Menomonee Falls, Wisconsin

Dear Editor:

The writer who complained in your January issue about being forced to dance in a square with an Arky couple had the right idea. Nobody should be forced to dance in a non-traditional manner. In our club we limit off-
(Please turn to page 55)

SQUARE DANCING

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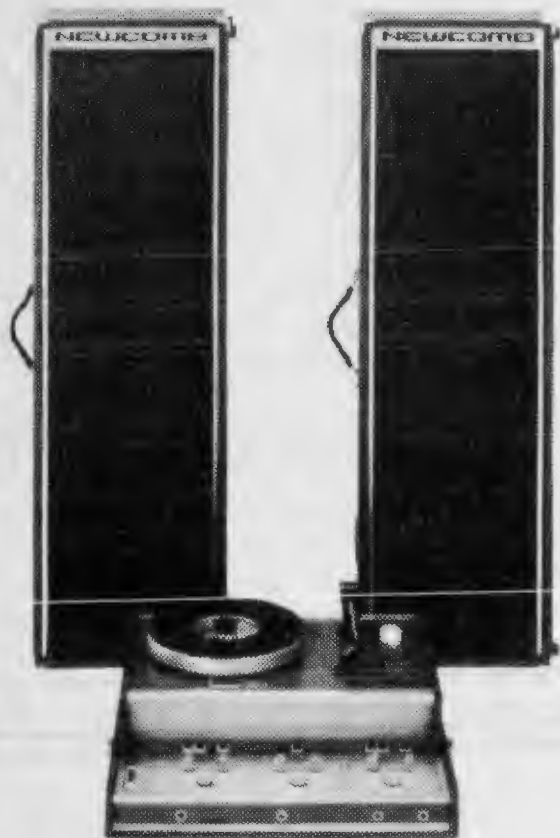
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May 1980

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An outstanding team of callers and teachers serves as your friendly staff. Here's the Summer '80 roster.

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Rounds by:

Harmon and Betty Jorritsma,
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Contras by:

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AS I SEE IT

bob osgood

May, 1980

WE'VE BEEN HAVING square dance weather around here for the past few weeks, cool evenings with little or no humidity which is just made-to-order for club dancing. What a relief to get the rains behind us, particularly after the onslaught of the past winter. Seldom do we in Southern California get more than 12 inches of rain in a season but 1980 will long be remembered as the year of the "big wet" — a replay of the forty days and forty nights of Biblical lore. More than 23 inches hit our area in just a short period of time so that the hills up the canyon where we live turned to lava pouring down mud into the driveways, yards and homes and eventually into the streets. For almost a week it was impossible to get to the office and we spent a good portion of each day setting up sand bag and plastic barricades to divert the torrent of ooze.

While our problems were relatively minor, several of those nearby lost their homes or suffered severe damage. We were impressed with the phone calls from square dance friends: "Can we help you? We have shovels and a truck. Just say the word and we'll find a way of getting up there to lend a hand." Of course, if we couldn't get out, others couldn't get in — but it was the thought that meant so much. There were calls of concern from as far away as Pennsylvania and Florida, then letters from all over — even one from Holland and another from Germany.

Perhaps, after all of these years, we shouldn't be surprised. We watched as square dancers rallied together on Thanksgiving eve, years ago, to send help to the victims of the Keokuk, Iowa, explosion where many square dancers lost their lives. We watched as one club "adopted" a family whose home had been wiped out when a dam collapsed. There have

been many such examples over the years but, of course, this most recent experience brought it right to our own front door. We don't need to be convinced that square dancers are a rare and wonderful breed. We've had it proven to us many times.

☆☆☆

This month it's our pleasure once again to announce the names of those who have been awarded scholarships to attend a callers school. The future of this activity depends greatly on the development of caller-leadership and we're pleased to encourage it in this way. Our only wish is that we could provide scholarships for all of the dozens of men and women who applied. You'll find the 1980 list of recipients on page 36.

What Did He Say?

WHILE DANCING IN A SQUARE the other day, we had reached a point where the dancers were in a pair of parallel waves when the caller called: "Turn by the right hand half, turn left three-quarters, turn right hand half, turn left three-quarters." The pattern flowed smoothly. The dancers, cued before each turn, were not rushing the action. The caller allowed us plenty of time to do each turn before prompting us further.

That's nice, we thought. Then we realized that what we were doing was actually Spin Chain Thru. The caller hadn't called it that, so instead of rushing through the combination in ten steps or less, we adjusted to the four beat increments and moved in sixteen steps to the phrase of the music.

In thinking about this later, it came to us that many of the patterns that have been created in recent years could be danced without rushing, particularly if each section was called independently and to the phrase of the music. There is a tendency, we decided, for dancers

to rush movements when many of the current terms in the activity are simply composites of many movements lumped together. The caller's job is a simple one — all he needs to say is *grand square* and for the next thirty-two beats, the dancers will (hopefully) dance to the music. Or in two beats he can say spin chain thru and then the dancers can either take sixteen steps or they can rush to complete it in fourteen, twelve, or even ten steps. You will be interested in reading Les Gotcher's comments on this subject (starting on page 21) as he discusses the pitfalls of combining several calls into a single movement and giving the end result a name all its own.

Recently while dancing, our caller told the ends to circulate and the centers to trade. One dancer commented later, "Who needs the call Acey Deucey when we can dance the movement from directional calls?" Of course, not all of today's creations can be accomplished directionally but there was a time when callers would call directionally many of what are today's so-called basics.

It is our contention that much of the current terminology is unnecessary. When basics that could be called directionally are combined into one movement and given a name, we have simply placed a *language barrier* in front of the dancer. It takes time to learn what each of these combinations means and if we can eliminate the combining and get the same results with existing directional calls, chances are we can retain many dancers who simply want to dance from two to four times a month and who refuse (or are not able) to dance several times a week in order to commit the composite calls to memory.

The Second Time A Round

WE RECEIVED SOME delightful news here a short time ago. It seems that the folks who have taken over the Sunny Hills record label are reissuing Happy Polka. Now, to some of you this undoubtedly registers in the "so what" category. However, to those of us who cut our teeth on the old 78 records and remember the time when there were no plateaus in square dancing (either you knew how to dance or you didn't) and most everyone did all of the rounds, Happy Polka was truly an epic!

Rounds were the accepted fare in those days and dances such as Salty Dog Rag would bring 100% of the dancers to their feet in couples or in lines ranging from three's to infinity. We still did many of the traditionals, the Varsouviana, Black Hawk Waltz and others. Once-in-awhile there would be a new one but none had the impact of Happy Polka. It stayed around for a number of years and personally we were sorry to see it disappear.

Now it seems we will have an opportunity to see if a brand new generation of dancers, treated to the same dance (composed by Julie and Bert Passerello) won't become just as enamored over it as we were some 25 years ago.

It's a lively polka and while the dance isn't difficult, one gets the feeling of accomplishment when he is caught up in the excitement of the music.

This record, perhaps more than any other, "sold" the average dancer on doing simple non-complicated rounds. If memory serves us correctly, dancers bought more than 22,000 copies during its heyday. What seems a bit discouraging to us is that this dance, and others like it which caught the fancy of many of us, lasted through only one or two generations of dancers, then it disappeared. Maybe it was because it was danced so much that some dancers or teachers tired of it. At any rate you'll have a chance to give it a good second look.

If you haven't noticed by now, we enjoy nostalgia. Maybe it's because we have pleasant recollections of dancing so many great dances to so many wonderful tunes. It will be interesting to see the reaction of the dancers this time around. A dance written a quarter of a century ago or one composed only last week is *brand new* to someone who has never danced it before.

☆☆☆

This seems like a suitable lead-in to our May theme. The recording industry plays a key role in square dancing. You'll be interested in the coverage starting on the next page whether you're a caller or dancer.



Square Dance Records 1980



TO A SQUARE DANCING Rip Van Winkle, one of the great changes that would amaze one who has slept through the past decade or two would be in the field of phonograph recordings. One needs only to listen to the records of the mid 1950's and compare them with what is now available to recognize the improvements. The physical attributes of the records reflect the general advancements in the recording field but the most noticeable improvements in square dance records come under the heading of instrumental quality.

Another obvious change in this specialized field is the rapidly escalating cost. Where as recently as the 1960's records sold for less than \$1.00, today the price has risen to \$2.50 for a 7" disc. Studio time has jumped from as little as \$10.00 per hour just a few years ago to as much as \$150.00 an hour today. The plastic used in the manufacture of records has a petroleum base and anticipated increases could hike record prices to as much as \$3.00 by the end of the year.

When you take into consideration that a great percentage of today's releases are singing call accompaniment records produced largely for the caller market, and that this demand is limited by the estimated 9,000 callers in the field, it's easy to see that the potential is a restricted one.

With approximately fifty five actively producing labels turning out almost 400 records in the past twelve months, the market has just

about reached its saturation point. Callers interviewed recently indicate that they will add two new singing calls to their repertoire each month. With an average of thirty records being released each month it's easy to see that a number of the records will go unsold.

How do callers decide what records to buy? Of a sizeable group of callers questioned, a majority were influenced by *who had written and recorded the dance*. A number of recording artists have, over the years, established good reputations for producing successful dances set to good, proven accompaniment. Doubtless many callers restrict their record purchasing to this type of barometer.

"We watch what the other callers are calling" was a frequent response. The *caller-pipeline* is a popular method of evaluating new releases. Some callers within a specific area exchange ideas with each other while some wait to see what the traveling, *big name callers* are using.

A number of callers, particularly those in out-of-the-way areas, lean heavily on tape services, set up by some dealers who record small portions of the new releases and mail them to callers. In this way they can become acquainted with the records and then decide what to buy. It is a rare caller who can afford to





"We ran out of plates . . . luckily Bruce brought extra records."

leave a standing order with a dealer for every new recording that comes out. The estimated \$1,000 a year that it would cost would be prohibitive.

A majority of those queried in our poll indicated they lean heavily on the monthly record reviews that appear in this and other square dance publications. Callers have come to realize that while they may not have the same tastes as any specific, regular record reviewer, they can, in time, become accustomed to the reviewer and rely on his or her analytical consistency.

"I don't always agree with your reviews," is a typical reaction. But I know that in certain instances, if your reviewer is always skeptical of one type of tune, that may be the very type of accompaniment I enjoy. On the other hand, I have come to realize that if it pleases the reviewer, it may be the type of recording that *turns me off*. For the most part I can accept the reviews just as they are given, and I have learned *where* and *how* to make my own adjustments. It is the consistency of the reviews that makes them worthwhile for me."

Comments From Our Staff

While the record reviewer for this publication remains anonymous in order to more fairly evaluate each month's releases, we have questioned him about his work. This is his response.

"Here are some of the things I look for when I am reviewing a record: Do the words of the call meter properly or are there too many crowded into a musical phrase? Does the singing call make the best use of the lyrics of the original song? Are the words used in the best interest of the square dance activity or is the image created by the lyrics detrimental to square dancing?"

"About the choreography: Is the pattern smooth? Has the author used good judgment in his choice of material? Are there instances in the dance when the dancers are required to use two right or left hands in succession (i.e. from a turn thru into a right and left thru, etc.)?"

"The choice of the tune is important. How familiar is it? How suitable a rhythm is it for dancing? Does it stay within the acceptable voice range of the average caller?"

"I watch for tempo consistency. The national recording average today seems to run between 128 and 132 beats per minute. Occasionally I am influenced in my evaluation by a record that might start out at 128 bpm and gradually increase the tempo until it surpasses 134 bpm by the end of the call.

"The number of rating stars I give are influenced by a combination of elements, the calling, the accompaniment, choice of tune, marriage of the dance to the music, choreographical judgment and the technical quality of the product."

We asked our reviewer for any suggestions he might want to pass along to callers planning to record. Here are some of his comments.

"Research your tune and avoid recording one that has been used in the past — unless, of course, you can justify a repeat. Make certain the tune you select fits the style of the dance you are writing.

"Dancer-test your calls *before* going into a recording session to make certain your choreography is smooth. Then, at some point along the way, make a rough tape of your calling and dance to it yourself. If you want to take double



precaution, dance the parts of both the ladies and the men.

"Before releasing your record make certain that your balance of voice over music permits dancers not only to *hear* but to *understand* your words. Ask yourself 'Does that sound as though I'm enjoying myself?'

"And, one final suggestion. If you are not genuinely satisfied with what you have recorded, don't release it. Once in the hands of the public what you have recorded is there for all time. There is no way you can change the impression either of the dance or of your rendition. No matter how anxious you may be to hear yourself on a plastic disc don't clutter up the market by turning out something that just isn't that good."

The Key and Range

There is another side to the recording reviews which has to do with the key in which each record is recorded and the range. As our reviewer makes his analysis and comments on each release, a second copy of the record is sent to Margaret Neumann for musical evaluation. Margaret teaches piano and is an accomplished pianist and organist herself. She also works with choral groups, has perfect pitch and is an avid square dancer.

In querying Margaret for an overview of the thirty or so records she listens to each month, we came up with some interesting observations.

"My assignment each month has to do only with the music and my task is to determine in what key the record has been recorded. At the same time I determine the range. This is the vocal range which the caller will use from the lowest note in the singing call to the highest. Callers who have a limited range will be able to look at the review and say, 'Oh, I can call this one — I can use this without even listening to it.' I am sometimes uncertain how to locate the vocal range on a familiar tune because quite frequently a caller takes certain liberties with the melody. I usually define the range by what the caller sings regardless of



"Take 428"

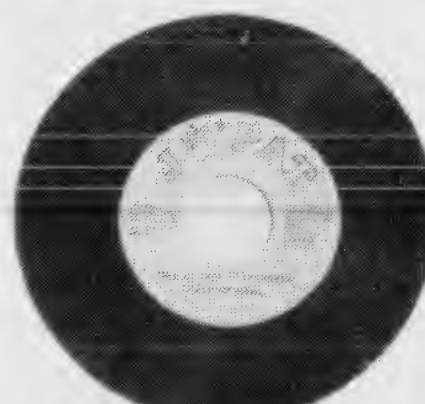
what I know the range is on the song.

"During the several years that I have been checking the records I have been impressed with the orchestrations because they have improved tremendously in the last few years. They used to be very percussive and everything was rhythm. Now they demonstrate the quality of their instruments.

"Being a dancer influences me when listening to these records. Some of them seem a little ponderous for dancing and as I sit at the piano to determine the key, I will think that if I were dancing to this record, I would get very tired because the music doesn't flow the way dancing should flow. When it doesn't, I don't think it is good square dance music. However, much of what I hear is very good.

"The guitar which used to be played in the rock and roll style so that it became very percussive and studied, in recent years has been played as a straight instrument and has a nice ring to it. The lead-in instruments in a recording quite frequently take their 'lick' which means they feature their own style and interest and a greater musical feeling. The piano is percussive and some of the pianos are honky-tonk and some of them are improvisational like a jazz piano. They don't intrude at all but you can hear them in the background and it is wonderful."

(Please turn to page 58)



The Labels that Serve the Activity

In the following list are more than fifty labels that are currently issuing new releases or are publicizing records that are currently available. The addresses of many of the labels are included. Some of the brands are subsidiaries of other labels and we have noted this in our reference copy. The initials before each label name identifies that company in our monthly Current Releases list (see page 68).

ALS — **A-Live Sound** — 14306 Lake Rd., Alderwood Manor, WA 98036

B SH — **Bee Sharp** — (sub) contact Merrbach

BEL — **Belco** — (sub) contact Kalox

BM — **Big Mac** — (sub) contact Scope

BR — **Blue Ribbon** — (sub) contact Hi Hat

BS — **Blue Star** — Merrbach Record Service, PO Box 7308, Houston, TX 77008

BC — **Bob Cat** — (sub) contact Lou Mac

BOG — **Bogan** — (sub) contact Merrbach

BRA — **Brahma** Records — 11909 Hoodlanding, Jacksonville, FL 32223

CBC — **C Bar C** — 1409 Sheffield Dr., Sheffield, AL 35660

CEM — **CEM** — (sub) contact Grenn

CH — **Chaparral** Records — 1425 Oakhill Dr., Plano, TX 75075

CHNK — **Chinook** Records — 7915 N. Clarendon Ave., Portland, OR 97203

CD — **Circle D** — (sub) contact Rhythm Records

COY — **Coyote** — (sub) contact Chaparral

D&R — **D & R** Records — 1031 Lomita, Anaheim, CA 92801

DR — **Dance Ranch** — PO Box 1382, Estes Park, CO 80517

ED — **El Dorado** Records — 1372 Ramada, Medford, OR 97501

FTC — **FTC** — (sub) contact Grenn

4BB — **Four Bar B** — Box 7-11, Macks Creek, MO 65786

4 SQS — **Four Squares** Record Co. — 145 B Hubbard Way, Reno, NV 89502

Fun — **Fun Record Co.** — Rt. 3, Nevada, MO 64772

GS — **Gold Star** — (sub) contact Red Boot

GR — **Grenn, Inc.** — PO Box 216, Bath, OH 44210

HH — **Hi Hat** Records — 3925 Tollhouse Rd., Fresno, CA 93726

HH — **Hi Hat** Records (Rounds) — 2421 Inola, San Dimas, CA 91773

JK — **Jay Bar Kay** — (sub) contact Red Boot

JP — **Jo Pat** Records — 724 Palatka Rd., Louisville, KY 40214

KAL — **Kalox** — 2832 Live Oak Dr., Mesquite, TX 75149

LH — **Longhorn** — (sub) contact Kalox

LORE — **Lore** — (sub) contact Merrbach

LM — **Lou Mac** Records — PO Box 2406, Muscle Shoals, AL 35660

MGR — **MacGregor** Records — Corsair Continental Corp., 1433 E. Mission Blvd., Pomona, CA 91766

MEL — **Melody** Records Inc. — Rt. 8, Box 295 A, Rock Hills, SC 29730

MUS — **Mustang & Lightning "S"** Records — 1314 Kenrock Dr., San Antonio, TX 78227

OL — **Outlaw** Records — 2651 Abbott Ave., Minneapolis, MN 55422

PR — **Prairie** Recordings — 1170 2nd St., Penrose, CO 81240

RH — **Ranch House** Records — PO Box 880, Lynn Haven, FL 32444

RB — **Red Boot** Enterprises — Rt. 8, College Hills, Greenville, TN 37743

RBS — **Red Boot Star** — (sub) contact Red Boot

RR — **Rhythm** Records — 2542 Palo Pinto, Houston, TX 77080

RVB — **Riverboat** Records — PO Box 81, McCloud, CA 96057

RDR — **Roadrunner** — (sub) contact Chaparral

RA — **Rockin A** — (sub) contact Merrbach

SC — **Scope** — PO Box 1448, San Luis Obispo, CA 93406

7 C'S — **Seven C'S** — (sub) contact C Bar C

SH — **Lloyd Shaw** Foundation Recordings Div., The Millhouse, RD. 1, Box 214, Roxbury, NY 12474

SOS — **Sonshine Square** — 440 So. 104 E. Avenue, Tulsa, OK 74128

STR — **Stirrup** Record Co. — PO Box 94, Harrisburg, OR 97446

SR — **Sun Ra** Records — Box 9934, Alamo, TX 78516

SH — **Sunny Hills** — (sub) contact Scope

TNT — **TNT** Records — RFD #2, Rt. 7, St. Albans, VT 05478

TOP — **TOP** — (sub) contact Grenn

TC — **Texcap** — 2501 McGregor Dr., Austin, TX 78745

TB — **Thunderbird** Records — 2111 Hillcrest Dr., Valdosta, GA 31601

WW — **Wagon Wheel** Records — Rocky Mountain Dist. Co., 6156 Richfield Way, Denver, CO 80239

W — **Windsor** Records — 200 Olinda Dr., Brea, CA 92621

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

Dear New Dancer

Well, it's that time. Nine months and perhaps 41 lessons have hopefully "sold" you on the great joy of square dancing. You have learned many things. Doubtless you have been taught the basics and your caller has told you that you have *conquered Mainstream*. Having been taught these things, remember that they are only useful tools for you when you have *learned* to do them automatically. The next period in your experience comes under the heading of *practice*.

More important than learning a lot of movements, you have learned to listen. You have learned to *move with the music*. These are important steps and this is why we feel the emphasis should not be so much on how many moves a person has learned as on how well and how smoothly that person dances.

You have probably learned by now there are many "traps" facing the new dancer. Perhaps you have observed in others awkward movements that sometimes appear to be *advanced*. All too frequently they are hindrances to smooth dancing. Take the *twirl* as an example. If your caller has shown you how to twirl comfortably (taking small steps and mov-

ing as you twirl) he undoubtedly has also taught you there is a right time and a wrong time for twirling.

To twirl from a swing to a promenade or from a grand right and left to a promenade can be comfortable. On the other hand, to twirl and then lead in to a left allemande can be sheer disaster. When swinging (1) and then going to an allemande left, simply release the left hands. The man will then let the lady roll off his right arm in the direction of her corner while he heads to his corner. At this point, if the two were to twirl (2) not only would they be off balance (as you will note with our number one couple) but the left hands needed for the allemande would be in use, making the whole procedure awkward and ungainly.

How We Dance

Over these months we have emphasized a number of *styling reminders*, little hints that will help make you a more considerate and desirable dancing partner. For instance, we have mentioned that arm turns work around a center hub with each of the two dancers moving equally around this central turning point.





In a do paso for example (3), you will note that couples two, three and four are turning correctly while man number one is standing in place and pushing his partner. The courtesy turn should be a comfortable move. The left hands are used to set the direction and not to yank or pull. The man's right hand in the small of the lady's back is also for direction. It can either be put gently at her waist (4) or she may place her right hand on her waist with his hand inside hers. Men, if you have a tendency to grasp a bit of flesh as you turn the girl, beware. You may become a *very unpopular dancer*.

By this time your caller has told you about the importance of uniform dancing. There was a time when it would be difficult to learn to square dance in one class and then dance with confidence to another caller in a club across

town. It was even more difficult to learn those dances in one state and then attempt to dance at a festival with dancers from many states. There were half-a-dozen or more ways to swing or to promenade. It has been a long road but today a standardization has been achieved through CALLERLAB and other groups that allows a dancer to dance with confidence anywhere he goes. Ask the caller what these international standardization rules are and check them in your illustrated Basic Movements Handbooks.

There are specific calls for virtually any standardized move we use. Take the call, *circle to a line* as an example. Here are some *right* and *wrong* pointers. Starting from a square (5) the head couples are moving out to their right (6) and circling (7). Let's assume





ability to be patient, not only with others who seem to be slower in learning but with yourselves as well, is important. *Recovery* is the key to becoming a capable dancer. We all make mistakes. Don't dwell on them. If the movement you are doing suddenly seems unfamiliar, do the best you can and then ask the caller for help once the tip is over.

And, speaking of the caller, undoubtedly over these weeks you have come to appreciate the person who has taught you to dance. Your very presence has been a thank-you to him or her. One way to make the thank-you more graphic would be to recruit another couple or two for the next beginners class. Not only will



that it takes eight steps, from the beginning of the circle until the dancers are in a line. If the end ladies will remain as a part of the circle through six steps and then turn under on seven and eight, they will be moving directly into a line (8).

This move only becomes awkward if the lady starts to duck under too soon, say after only a couple of steps (9). Here she will duck under while still in the middle of the square, necessitating an ungainly backing up to form the line. There are times when the caller will specifically indicate that the dancers should *slide to a line* and this, of course, is a different movement.

There is so much more that could be covered in this orientation series but doubtless you have learned much on your own. The



you be repaying the caller, but it will be one way to make sure that there is a steady flow of newcomers into this great activity.

Other things you have learned in your class days are also important. Not the least of these is the friendliness that makes this activity what it is. As our friend, Wendell Carlton, once said "Square dancing might be thought of as a friendship wall. Each brick represents a friend and square dancing is the mortar that holds it together." For this reason, graduation from your beginner lessons simply means the commencement or start of many lasting friendships in the club dancing you will experience in the future.

Have fun! And, as one veteran dancer put it — FUN is a three letter word with U (you) in the middle.

OUR COVER STORY



IT'S DIFFICULT to look at the picture on our cover without smiling for the awkward naturalness of these young dancers has teared many an eye and reached many a heart. These youngsters are just eight from among hundreds trained over the years by Gene and Alice Maycroft, Muskegon, Michigan.

If you have experienced the thrill of sitting in the stands at a Square Dance Convention and watching an exhibition of the Square Tappers you will feel the love that goes out to these youngsters. Besides performing here in America, eighty of these dancers entertained thousands of people behind the "iron curtain

in recent years." In one of their tours the group danced in Eastern Europe as part of the Friendship Ambassador Cultural Exchange. In 1978, they represented the United States in Russia and Poland.

The Maycrofts who have worked with youngsters for many years have discovered that the most important prerequisite for working with children is *love*. Together with their daughters, Debbie, Nanette and Kathy, the Maycrofts share in the teaching of the footwork and basic square dancing that is passed along to their young dancers.

Much of the credit for the success of the Square Tappers must go to a special parents' association, that makes arrangements for travel and housing while the Tappers are at conventions or on tour. The parents design and make all the costumes, and their goal is to raise at least fifty percent of all expenses incurred on any project. The good fellowship shared by the families is as rewarding as the dancing itself.

If you haven't experienced a Square Tappers' performance in the past, you have a treat in store for you.

The Traveling Square Tappers

The show-stopping Square Tappers from Muskegon, Michigan, have thrilled audiences in North America as well as in several Iron Curtain countries. Their recent destination — Mainland China.





THE PULSE of the square dance movement is documented by the many area square dance publications around the world. Much of this work is purely a volunteer effort by dancers who wish to give some of their time and talent to the activity. A few magazines are commercial ventures seeking to meet the needs of square dancers within their geographical boundaries. Most publications are printed monthly, although due to increased postage and printing rates more are turning either to bimonthly releases or are combining two or more issues each year. Some magazines are printed quarterly while a few are printed less frequently.

The editors and addresses of various publications change annually and so it is not possible to guarantee the accuracy of this list. Those marked with an * indicate that at present we do not receive that publication. It would be appreciated if any person reading

this Directory and knowing of changes (either omissions, corrections or ones which should be deleted because they are no longer in operation) would drop a note to this magazine, in care of Publications Directory, and let us know. Magazines received become a part of the research library of The American Square Dance Society.

Publications which cover a wide geographical distribution include: *American Square Dance*, Stan and Cathie Burdick, Box 488, Sandusky, OH 48839; *National Squares*, Howard Thornton, 2936 Bella Vista, Midwest City, OK 73110; *National Square Dance Campers Assn. Times* (see Wisconsin listing); *New England Caller* (see Massachusetts); *Northern Junket* (see New Hampshire); *The Overseas Dancer Newsletter*, Ted and Sonja Anthony, 5869 E. Caley Dr., Englewood, CO 80111; *The Round Dancer* (see Pennsylvania); *Square Dancing*, Bob Osgood, 462 No. Robertson Blvd., Los Angeles, CA 90048.

1980 Area Publications Directory

Alabama

ASARDA NEWS—James Seagraves, 8913 Seaton Dr. Huntsville 35802

BSDA Tips—Berenice Turner 1220 Graymount Ave. Birmingham 35208

MASDA NEWSLETTER—Jennie Jehle, 5202 Surrey Rd. Montgomery 36109

*SQUARE TALK
Elaine Hastings, 4808 Easy St. Mobile 36619

TEL-STAR NEWSLETTER
Vic Grimes, 7104 Chadwell Rd. SW Huntsville 35802

Alaska

ALASKA FEDERATION NEWS—
Dub Bartels, P.O. Box 1856
Fairbanks 99707

Arizona

*FOLLOW THE SUN—Dick Kenyon
8401 N. 67th Ave. #156
Glendale 85302

SQUARE NOTES—
Shirley McCammond
1126 E. Blackledge Dr.
Tucson 85719

Arkansas

ARKANSAS SQUARE GRIT
Nadine Higgins, 6708 Westover
Drive, Little Rock 72207

MODERN SQUARE—Charles
Russell, 1220 Berry St.
Harrison 72601

California

CALIFORNIA SQUARE DANCER
(The Blue Book)
Bobbie Myrick, P.O. Box 123
Alhambra 91802

*CENTRAL COAST S/D
CHATTER—Ruth Brooks,
1416 Vine Street
Paso Robles 93446

CROSSTOWN RAG, The—Andrea
Fuller, 1405 Kahler Ct.
San Jose 95132

CUE SHEET
Helen Smithwick, 976 Garnet Ave.
San Diego 92109

*DANCER'S DIGGINS—Butch Carr
730 Ulloa St., San Francisco 94127

*FOLK DANCE SCENE
Paul Pritchard, 13250 Ida Ave.
Los Angeles 90066

*GRAPEVINE, The—John Connelly
10264 E. Foster Rd.
Bellflower 90706

LET'S DANCE—June Horn
6200 Alhambra Way
Martinez 94553



A sampling of area publications: Promenade, North Texas Assn. monthly; The Overseas Dancer Newsletter; caller, Harold Bausch's Square Dance Reporter; Square Dance — Where?, directory of Northern California; 31 Squares,

LOCAL SQUARE
Kenn Reid, P.O. Box 28338
San Diego 92128

***NEWS & VIEWS**
La Vada Campbell, 1370 Ridgely Dr.
Los Angeles 90019

***NEWS AROUND COW COUNTRIES**—Dick Hardy
402 W. Cornell
Rialto 92376

OPEN SQUARES
Louis Rumbaugh, Box 368
Lynwood 90262

PALOSTAR—La Verne &
Pete Peters, 313 Beaumont Dr.
Vista 92083

***PROMENADER**—Burnell Fritsche
1626 Arlie Ct.
Modesto 95351

PROMPTER, The—Chuck & Honey
Wolfson, P.O. Box 310
Coyote 95013

***SHASTA CASCADE**
Natalie Schuler, 1740 Shady Lane
Anderson 96007

***SQUARECASTER, The**—Ira &
Judy Wilde, 8146 Lichen Dr.
Citrus Heights 95610

SQUARE DANCE NEWS
Audrey Oburn, 1106 Audrey Avenue
Campbell 95008

SQUARE DANCE—WHERE?
Bob Elling, 16000 Marcella St.
San Leandro 94578

SQUARE 'EM UP—Everett Adams
9158 Rundelay Way
Sacramento 95826

***TEEN S/D NEWS**—
Charles Naddeo, 12050 Clora Place
El Monte 91732

***USDA NEWS**—Mrs. Helen Draper
2400 Christmas Tree Lane
Bakersfield 93306

***VASD NEWSLETTER**—Rita &
Harry Byrum, P.O. Box 41
Clovis 93612

WESTERN ROUNDUP—John &
Lorraine Regret
5922 N. Muscatel Ave.
San Gabriel 91776

Colorado

COLORADO STATE S/D NEWS—
Ray & Verna Newman, P.O. Box 177
Niwot 80544

***COLORADO R/D ASSN. NEWS—
LETTER**—Sandy & Joan Wadding
7050 Bryant Way
Westminster 80030

**DENVER AREA COUNCIL
BULLETIN**—Claude & Polly
Potter, 1447 S. Wolff St.
Denver 80219

**NE COLORADO S/D COUNCIL
BULLETIN**—Betty Ledford
520 Deuel St., Fort Morgan 80701

SAN LUIS VALLEY NEWS
Patricia Swartz, P.O. Box 2014
Del Norte 81132

S.E. AREA COUNCIL BULLETIN—
Janice Autry, 2530 Sierra Dr.
Colorado Springs 80917

Connecticut

***NEATS CALENDAR**—Russ
Moorhouse, P.O. Box 437
Warehouse Point 06088

Delaware

PEN-DEL FED-FAX—
Roger & Marian Owings
1511 Lakewood Dr.
Wilmington 19803

District of Columbia

(See Md. and Va. listings)

***BACHELOR 'n'
BACHELORETTE'S
NEWSLETTER**—Sally & Walt
McNamara, Rte 1, Box 46A
Marshall, Va. 22115

CALLS 'N' CUES (D.C. Area)—
Lt. Col. Wm. J. Mitchell
4613 Westridge Pl.
Camp Springs 20031

***MIKE & MONITOR**—P.O. Box
4002, DGSC Trailer Park #14
Richmond, Va. 23297

Florida

BOW AND SWING
John Pierson, P.O. Box 1076
Palmetto 33561

***GRAPEVINE (NEFSDA)
NEWSLETTER**—Jim Wright
102 Magnolia
Neptune Beach 32233

PANHANDLE PRESS—
Marty Lackey, 5 Caswell Circle
Mary Esther 32569

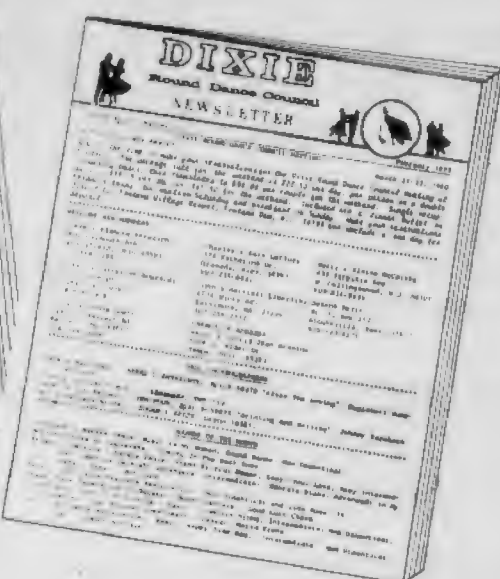
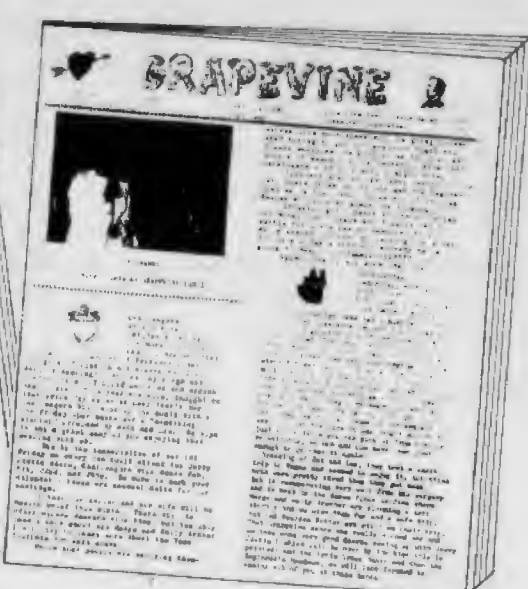
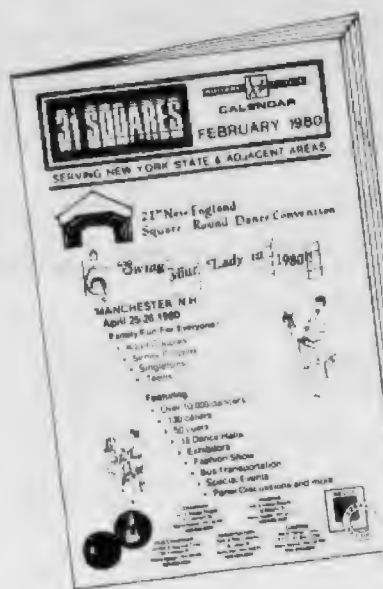
WEST COAST DANCER—Hugh &
Jean Fultz, 4780 Cove Circle N.,
Apt. 101, St. Petersburg 33708

WHO, WHAT, WHERE, WHEN—
George Oglesby, P.O. Box 592433
AMF, Miami 33159

Georgia

DIXIE CRIER—Dale Rickley
2644 Elm Dr. SE
Marietta 30067

FLOP EARED MULE
Sheila Popwell, Box 478
Hampton 30228



venture of Tom and Joan Race; Grapevine from the Yellowstone Council published September to May; The Cue Sheet presenting only dance material; Dixie Round Dance Council Newsletter specializing in that field.

FOOTNOTES—Hill & Ann King
650 Valley Green Dr.
Atlanta 30342

***REBEL YELL**—Sherman
Comings, 725 E. Brookwood Pl.
Valdosta 31601

Idaho

IDAFED TATTLE—Larry
Staack, 3201 N. 39th St.
Boise 83703

Illinois

***AROUND THE CORNER**—
Russ Benson, 5638 N. Kuptone Ave.
Chicago 60646

CROSSING TRAILS—
Duanne & Donna Rodgers
304 Springfield
Park Forest 60466

***MCA NEWSLETTER** (Chicago)
James McQueen, 1066 Jeffry Court
Lombard 60148

***SQUARE CHUTE**—Karen
Wojczynski, RR #1, Box 57
Oakley 62552

Indiana

***CHIT CHAT**—Herbert Evans
714 Jefferson, Evansville 47713

GRAPEVINE—Sally Murphy
4131 Brown Rd.
Indianapolis 46226

IDA NEWS—Bud & Phyllis Tucker
829 Westmore Dr.
Indianapolis 46224

***NICDA BULLETIN**—Mel
Schlesinger, 7449 Indianapolis Blvd.
Hammond 46324

***SQUARE 'EM UP TIMES**—Lyle
Ester, 1924 Sovereign Dr.
Ft. Wayne 46815

Iowa

IOWA S & R/D NEWS—
Jim DeAngelo, 1822 Evergreen
Des Moines 50320

***SOO-LAND MIKE**—Evelyn Hall
214 Pearl St.
Sioux City 51101

***SQUARE DANCE CALLER**, The
Evelyn Mangels, 5135 Marquette St.
Davenport 52806

Kansas

***HAPPY TRACKS**
Ellwood & Evelyn Wilmeth
2640 Classen, Wichita 67216

TRAVEL ON—Don & Betty Nisbett
Rt. 1, Box 135, Tecumseh 66542

Kentucky

***SQUARE DANCE CALLENDAR**—
Herman Wurth, 3016 Georgia St.
Paducah 42001

***SQUARES & ROUNDS KSDA**
P.O. Box 1553, Louisville 40201

VIEWS CALLS & CUES—Bertha
Cheatham, 518 Reed Lane
Lexington 40503

Louisiana

HOEDOWN HOTLINE—Richard
Matthews, 1700 Sandra Ave.
Metairie 70003

***INTERCOM** (Single S/D
Newsletter)—Thora Godwin
6420 Boutal, Metairie 70003

***N.W. La. ASSN. NEWSLETTER**—
Kay White, 2511 Melrose Ave.
Bossier City 71111

***SQUARE 'EM UP**—
Bill Barner, 9454 El Cajon Dr.
Baton Rouge 70815

Maine

THE SQUARE READER
Ralph Grover, River Road
Monroe 04951

Maryland

(See Va. & D.C. listings)
CUES AND TIPS—
Edythe Middleton
2320 Old Frederick Rd.
Cantonsville, 21228

QTR-TRN

Nadine Fortune, 6102 Bertram Ave.
Baltimore 21214

ZIP CODER

B.J. Fiegel, Box 1725
Wheaton 20902

Massachusetts

**NEW ENGLAND SQUARE
DANCE CALLER**
Charlie Baldwin, Box NC
Norwell 02061

NEFFA NEWS—Jacob Bloom
9 Pembroke St.
Somerville 02145

NSSARDA—Hartley & Martha
Bailey, 26 Wilders Grove Rd.
Newton Jct, N.H. 03859

***WMSARDA S/D Calendar**
Richard Wylie, 94
Mountainview St.
Chicopee 01020

Michigan

BATTLE CREEK S & R/D—
Harold Sharp, 471 Morse St.
Coldwater 49036

LANSING FED NEWSLETTER—
Lloyd Catey, Rte #2,
3462 Doane Hwy.
Grand Ledge 48837

MICHIGAN SQUARE DANCE
NEWS—Frank Capon, P.O. Box
5065, Dearborn 48128

NEFFA NEWS
Elgie Levin, 57 Roseland St.
Somerville 02143

PROMENADE—Lee & Velda
Swift, 9930 Crabb
Temperance 48182

ROUNDUP, The—Blaine Stroble
Rt 1-1097 Lester Rd.
Reading 49274

SQUARE 'EM UP
Barbara Horn, 3890 Valley View
Traverse City 49684

SW MICHIGAN NEWSLETTER
Russ & Shirley Gerould
Rt. 4, Vicksburg 49097

WESTERN MICH. ASSN.
NEWSLETTER—Dennis Bates
1901 E. Becker Rd.
Muskegon 49445

Minnesota

ROUNDUP, The—Michael &
Judy Mattison
7220 Wentworth Ave. So.
Richfield 55423

Mississippi

MSDA NEWSLETTER—Ed & Jean
York, Box 8, Daleville 39326

Missouri

*FED FACTS—Dennis Good
Rt. 2, Box 413 Liberty 64068

NEWSLETTER—Fred Hackman
P.O. Box 6763, St. Louis 63144

SHOW ME DOINS'—
Musick & Ginny Fitz—
Gerald, Rt. #2, Box 458
St. James 65559

SQUARES & CIRCLES—
Jim Vinyard, 887 Gustav Ave.
St. Louis 63147

WHAT'S DOING?—George Barbre
Rt. 6, Box 41
Doniphan 63935

Montana

GRAPEVINE—Gerald Larsen
2325 Alderson, Billings 59102

Nebraska

ROUNDUP NEWSLETTER—
Gladys & Don Woods
P.O. Box 34368, Omaha 68134

SQUARE DANCER REPORTER—
Lil Bausch, 2120 Jaynes St.
Fremont 68025

Nevada

*ICC DANCE NOTES
Al Rousseau, 3950 Sequoia
Reno 89502

SQUARE DANCER—Ev Campbell
P.O. Box 14701
Las Vegas 89114

New Hampshire

NORTHERN JUNKET—
Ralph Page, 117 Washington St.
Keene 03431

New Jersey

GRAND SQUARE—Doc Tirrell
3 Churchill Road, Cresskill 07626

*PENN JERSEY S & R/D NEWS—
George & Dot Crawshaw, 19
Ridgeway Ave., Oaklyn 08107

New Mexico

AMERICAN DANCE CIRCLE,
The—Judy Campbell, P.O. Box
336, Albuquerque 87103

NEWS NOTES—Vern Gibbs
Box 26331, Albuquerque 87125

New York

*BBSDA Newsletter, Fred & Esther
Swales, 4580 B'way W., Montreal,
Que, Canada

COORDINATOR The—Dick &
Shirley Whyman, 35 N. Main St.
Prattsburg 14873

COUNTRY DANCE AND SONG
SOCIETY—Bertha Hatvary
505 Eighth Ave., Rm. 2500
New York 10018

FLADA FLYER—Dave & Dorothy
Borchard, 316 Hedstrom Dr.
Amherst 14226

PROMENADER—Monroe & Gladys
Heitleband, 497 Hawkins Rd.
Selden 11784

PROMENADER—Frank & Fran
De Yong, 4 So. Dorado Circle,
Apt. 16, Hauppauge 11787

31 SQUARES—Tom Race
2104 Claremont Terrace
Utica 13501

North Carolina

*EASTERN N.C. HOEDOWNER—
Pat McCue, P.O. Box 306
Havelock 28532

*PROMENADE OF NEWS &
VIEWS—Ruth Jewell, 2725
Rothgeb Drive, Raleigh 27609

*SQUARE DANCE TIPS—
Ken Rollins, Rte. 6 Box 509
Shelby 28150

North Dakota

*PRAIRIE SQUARES—Dan
Rasmussen, 2922 S. 12th St.
Fargo 58102

Ohio

BUCKEYE POLL—Frank & Phyl
Lehnert, 2844 So. 109th St.
Toledo 43611

CUES AND TIPS—Dewey Hart
1307 Nancy Lane, Columbus 43227

LINKED SQUARES—Geri Hopp
2701 Maitland Ave.
Cuyhoga Falls 44223

MIAMI VALLEY DANCE NEWS—
Betty French, 5207 Weddington Dr.
Dayton 45426

SQUARE HI-LITES
Keith Zimmerman, 5594 N. Drake
Ave., Piqua 45356

SQUARE NOTES—Jim Kohrman
P.O. Box 2491, Cincinnati 45201

TIP TOPICS—Lefa Yoch, 1555 W.
Pleasant Valley Rd., Parma 44134

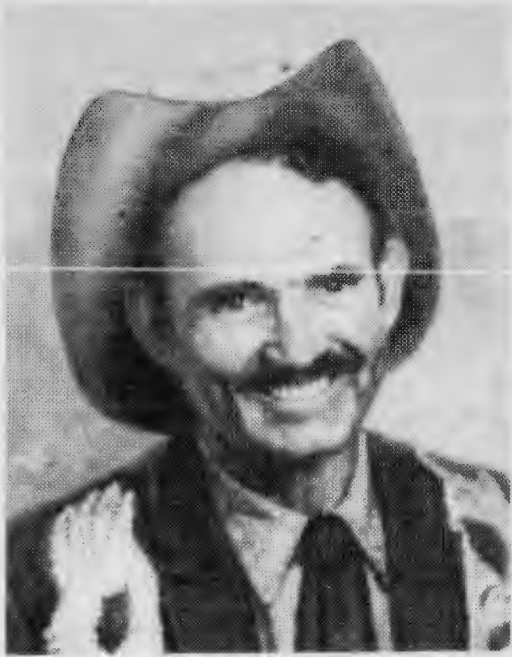
Oklahoma

*GRAND SQUARE—Brad Bradbury
10812 SE Third
Midwest City 73130

*NEOSDA NEWS—Box 4584
Donaldson Sta., Tulsa 74101

*NO CENTRAL DISTRICT NEWS—
Vic Price, 1701 Fairway Pl.
Ponca City 74601

(Please turn to page 77)



Those Combination Calls

RED HOT — WHAT?

Les

By Les Gotcher, Zephyrhills, Florida

CALLERS TODAY, or I should say too many of the callers of today, seem to be looking for a combination of basics that they can put together, all into one movement. I call these *multi-basics*. Then they come up with some catchy name for their new movement, or basic, hoping that they will have a hit rather like today's TV producers. And, like the TV producers, most of the new things are flops. I keep harping on *basics* because I am a firm believer that you can call a complete dance, using the basics, and calling *everything* directional.

Back in the late 40's, the late Ed Gilmore came up with a dance that he called Yucaipa Twister. This call was a combination of Texas star and the old red hot movements. Now the reason Ed called the dance Yucaipa Twister is because he lived in a town in Southern California named Yucaipa. In addition to being a national traveling caller, Ed called for clubs in that area on a regular basis. The Yucaipa Twister went like this:

Gents to the left with the old left wing

(left wing was a left forearm swing)

A right hand around your own pretty thing

Men star left in the center of the ring

Right hand back and take your pretty maid

Walk right along in a star promenade

The gents swing out, ladies swing in

With a full turn around we're gone again

The gents double back on the outside track

And meet your own with a right hand around

The left hand lady with a left hand around

Back to your own with a right hand around

All the way around to the right hand lady

With a left hand around — back to your own

A right hand around — all the way around

To the left hand lady, left allemande

If some self-styled genius of today dreamed up a call such as Ed did here, I am sure that he would call it Red Hot Texas Star, or something along that line. Ed called the dance directional all the way, giving each hand movement and each star movement, designating which hand was to be used at all times and the dance really did not need a name at all except for the fact that all dances, or movements, were given names. Some *new budding star* of today would probably do it like this,

**Promenade now, don't go too far
Get set for Red Hot Texas Star**

After giving the call, I can see him standing there, probably taking a puff on his cigarette, watching the dancers go through the memorized movement. It would never have occurred to him that he could have called the entire routine directionally with the dancers doing it with no mistake.

Some of you are going to say to yourself, "That old boy is really down on anything that is new." I am definitely *not* against newer things, as long as they are an addition, and are constructive and add to the square dance movement, and as long as they do not take away from it. I am referring now to calls that are worded poorly. The movement itself might be good. In fact, it might be something you could call directionally, but calls that use words such as *mutilate*, or *peel your neighbor*, are sickening and should never have been printed and sent out in the first place. What do you think spectators will think if they are watching and hear something like that?

I remember back in the early 50's I was calling for a large group in Chicago. They had

a barn, very nice, good acoustics, good floor, with a sort of loft where they put seats and anyone wanting to spectate was invited to come and watch, at no cost whatsoever. The dancers felt that they could get other folks interested in square dancing if they were invited to watch and see how much enjoyment the dancers were getting out of it. Along about the middle of the dance my wife, Winnie, brought some of the spectators to me during a break and said that they were wondering what I meant by calling for the dancers to *split their heads*. I said, "What?" I could not imagine what they were talking about. I looked at Winnie and she looked at me. We both were wondering what they were referring to. All at once it dawned on me. I remembered in one of the calls I had called "Sides star thru, pass thru, split the heads, go around one." It never occurred to me how that would sound to a spectator. I didn't even know that they would be listening to the call that closely. One thing I can promise you though. I have never called for anyone to "split the heads" again. Oh I still use the same figure, or whatever it is called, but I always say "split the outside two." Never split the heads. Not after that night about 26 years ago.

I keep reminding you of those old days just to show you how we had to work hard to keep our dancers interested back when we did not have all the basics we have today. I keep asking you to go back and try some of those things. I suppose I am asking you to do this so that you will appreciate the things that have made square dancing the recreation that it is today. Let me point out to you that *no one person did this. No one group of people did it.* It was a combination of hard working, persevering callers and dancers that were just as determined that square dancing would live and that it would always be a part of their lives. It just happened that square dancing came along at precisely the right time to fit into this *mad, mad, mad world*.

The Japanese had bombed Pearl Harbor. People were frightened. In fact, they were scared stiff. People needed each other. They needed recreation but they did not want to run out to any night clubs. People were asked not to gather in large groups. We were asked to keep homes dark and we had black-outs. People needed each other more than ever

before. Small groups began gathering, just a few squares, sometimes four, sometimes six or eight squares, but they wanted to be together, to get to know and appreciate each other, to square dance together and mix, mix, mix. This was not just in California — it was all over the U.S.A. Square dancing was given a lot of publicity in newspapers and magazines, and as it became more popular the motion picture industry started using square dancing in pictures. I worked in a lot of them myself. Square dancing came into its own and everyone was involved. Everyone gets credit for its popularity, and you, the caller, and the dancer of today, are just as important because a revival of something is no good unless there is someone around to keep it moving ever forward. So you are the life blood of square dancing. Accept it as a great responsibility and treat it as such. You might not have been in it when the revival came along, but you are a very important part of it today. We are all a part of it, so keep this revival moving ever upward.

I consider myself as one of the very lucky ones because I have been in it since the revival. I appreciate that fact, and I want to do everything I can to see that the revival is never slowed down, not even for one minute. This is why I get to upset over things that I feel are hurting the square dance movement instead of helping it. The late Ed Gilmore told me once, "Les, in creating all this with the new movements, one of these days you are going to create a monster." Ed just might have been right. However, in defense of myself I must state that I never came up with wild, wild things. The thing I did was to *hash the basics* and I always called them directional, I was never happy when I lost the floor, if I ever lost it. I always told callers at my schools that the best way to show their genius was to call to some forty squares, call a lot of basics, putting them together differently each time, and to be sure and time their call so perfectly that the dancers would not have time to make a mistake. I told them that if they would call to a large group, and if they did not lose a set on the floor, then they could take a bow and say to themselves, "*I really called a good dance to-night.*"

Les introduces the feature caller spot in the Workshop, see page 45.

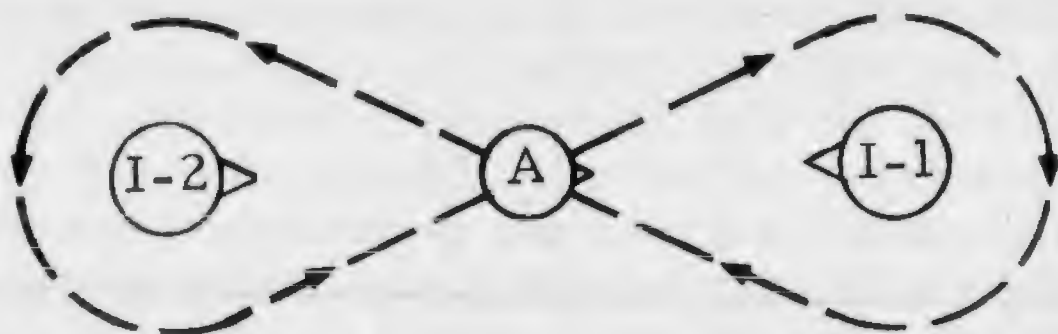
Contra Corner & Traditional Treasury — Together Tradition in the Dance or Grandpa didn't always follow the call

By Glenn Nickerson — Kent, Washington

CONTRA DANCING is now considered as one of the traditional dance forms. Yet within the field of contra dancing there are dances that are traditional and some that can only be termed *traditional style*. A traditional dance uses the same calls, movements and often music that has been used for many generations past. A *traditional style* contra dance, on the other hand, is one following the line formation and progression of the contra form but which uses more modern (i.e. non-traditional) movements and calls.

A contra dance using spin the top as a movement can today be classed only as *traditional style*. However, it was not too many generations ago that some of the movements we now call traditional were both new and exciting to the dancers and the prompters (callers.) Examples that come readily to mind are the figure 8, the reel or hey, and their variations.

The figure 8 is danced by one person (the active — A) in a line of three dancers. The active first goes right shoulder around the first inactive (I-1) the one he is facing, and then left shoulder around the second inactive (I-2) to end in the same position and facing direction as when the call started. The path on the floor describes a figure 8 as shown in the diagram, hence the name. The complete movement takes 16 beats of music and is done without use of hands.



The line of three dancers can be across the contra lines or up and down the line on each side. In this latter case the active man would be doing the figure 8 in one line while his partner, the active woman, would be doing the figure 8 in the other line. A variation of this movement is the half-figure 8, in which the active (A) goes around only the first inactive (I-1) ending (at 8 beats) in the starting position but facing the second inactive (I-2). A related sequence in square dancing would be *all around the left hand lady and seesaw your taw*.

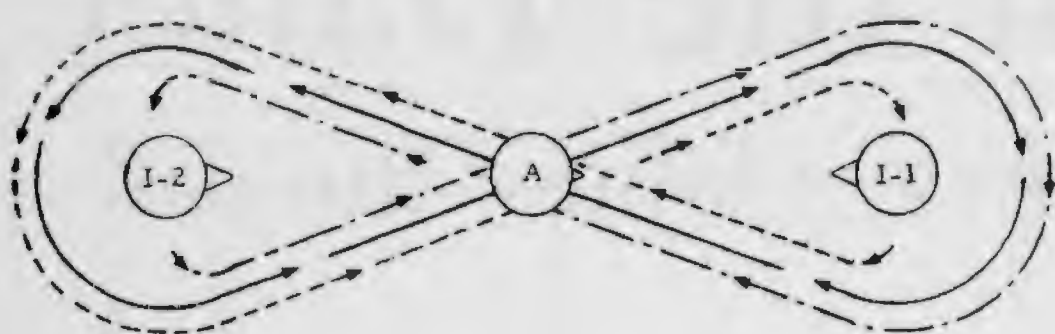
Now, imagine if you will that you are attending a dance of about 100 years ago. Let us assume that the figure 8 has been danced a sufficient length of time that all dancers are thoroughly familiar with the call — so much so that some of the hot shots are beginning to want a little *challenge dancing*.

Fictitious History

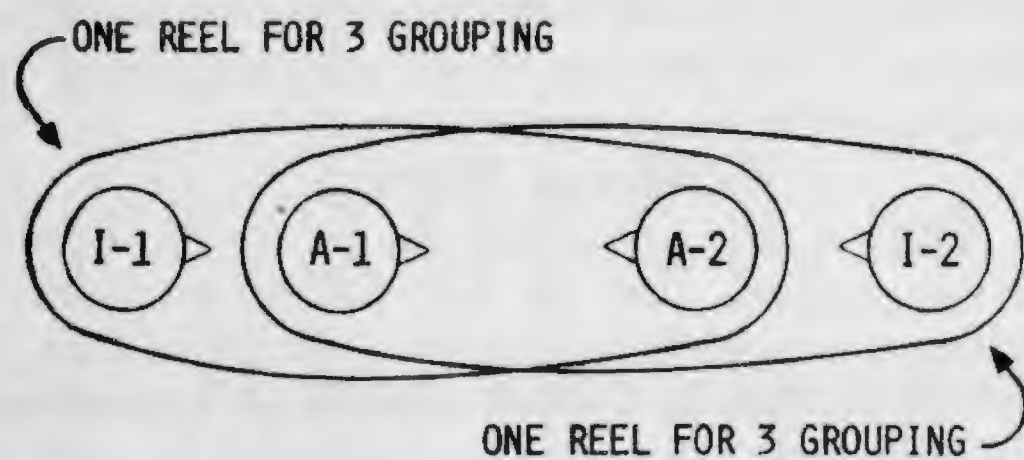
During this imaginary dance, as the figure 8 was called, one of the second inactives, being a fun-loving “cut-up,” decided that it would be fun to follow, almost in lock-step, the active dancer and that he could do so and be back home in time for the next call. So he did — and it was so much fun that the first inactive (the one facing the active) wanted to join in. After some cogitation, it became apparent that he could also go around the track, but in the opposite direction from the other two and starting the way he was facing. Lo and behold, it worked! After a few traffic rules were settled about who had the right-of-way, the movement suddenly had all three dancers working simultaneously. A new *challenge movement* had been developed.

In the Scottish-Irish areas, this new move-

ment became the reel for three. Here is the traffic pattern.



At a subsequent dance, a new caller, trying to challenge his dancers, called for a reel for three, but had failed to use his doll set beforehand to be certain of his choreography. Imagine the surprise to all, especially the caller, when the preceding call left the dancers in a line of four. What was the fourth or extra dancer to do? Fortunately, the fun-loving cut-up who modified the figure 8 recognized that, once again, he could join the fun — two of the four dancers (actives) were facing each other as in the reel for three and each had an inactive in the trailing position. The new setup could be considered as two overlapping reels for three. With some variation to the basic figure 8 track but following the same general traffic rules, the reel for four was developed.



Then, as was the custom in the older days, a group of Scottish dancers visited an English dance (to get a border-crossing badge, of course). The English prompter, in the proper English style, programmed a dance which included the figure 8. Imagine his consternation when the visiting dancers did the reel for three. All the caller could say was "Hey — wot's goin' on 'ere?"

After a few more tries at calling the figure 8, he gave up, joined the fun and began substituting "Hey — wot's goin' on 'ere?" for the recognized call. This was quite a mouthful to get out as a prompted call, so in their typically

efficient manner, the English shortened the call to just "hey!" Of course, the dancer had to be alert and determine whether it was "for 3" or "for 4" — so the caller was soon prompting a hey for three or a hey for four. And ever since that time, the Scottish-Irish reel has also been known as the English hey. (Do not confuse this reel with *reel the line* which is a different movement.)

As more callers decided to create new calls it was soon recognized that a hey could be done with any number in the line. As the line exceeded four dancers it was realized that every other dancer was facing the same direction and that the line could become a circle. This made it useable in a quadrille. The alternate weaving in and out as a dancer passed a dancer in the circle formation became known as a circular hey.

To assist in the teaching of this variation, someone decided that using hands in a right-pull-by and left-pull-by sequence would help. To differentiate between the two variations, the version using the hands-pull-by was called (what else) *a circular hey with hands*. This variation is still danced today and is now known in square dancing as the *grand right and left* — full around.

By flattening the circle into two essentially parallel lines of four dancers each, the hey became what is now the *eight chain thru*. It was not long before someone decided that each half of the flattened circle could dance independently. By dividing the group into two circles of four each, a shortened version of the circular hey could be called when a fill-in movement was required to match the musical beats available and there was not enough time for a full hey.

Originally the grand right and left was an eight hand movement — it now became a four hand movement or a grand right and left for four. It seems logical to theorize that someone began to "square the corners" in a grand right and left for four to use up the required number of musical beats — and what is now *square thru* was developed. It also seems logical that a grand right and left for four could be done in a circle of eight, leaving eight beats of music for another call while the dancers were still in the circle. From this the grand right and left followed by the promenade was a natural. The circular hey for four without hands became *weave the ring*.

So, from a simple desire on the part of one

of our dancing ancestors to "get in on the act" when he was inactive, a whole series of movements have evolved. Most of these which have been discussed in this history are now considered as basic movements and traditional movements. The memory of no living person goeth back far enough in time to recall when these movements were new or not danced as they are now danced. Tradition is what we make it.

The moral of this fictional tale is — Be lenient with the ones who don't always dance in the "accepted" manner, as they may accidentally develop a movement that our heirs in generations to come will revere as traditional.

☆☆☆

Joining in on the discussion of a hey this month is Ed Butenhof, here in our Traditional Treasury section. Ed gives some teaching techniques followed by dances using a hey.

— Editor

Traditional Treasury

By Ed Butenhof

ONE OF THE traditional figures (over 300 years old) that lives on in our contra dancing, as well as in English and Scottish dancing, is the hey. Our modern square dancers will recognize this as weave the ring. In those days, heys were done "handed" (with hands) as well as without hands. The handed version is known to modern square dancers as grand right and left and square thru. In each case, we alternately pass people by the right and by the left, moving always forward.

All of these modern figures are examples of the circular hey since dancers cover a roughly circular path when performing them. Contra dancing as well as English and Scottish have also preserved the heys for three or four *in lines*. (No hands are used in the following examples.)

The hey for three normally starts with three people in line, the end people facing the center and the center facing one end. Usually, but not always, the two facing people pass by the right shoulders to begin thereafter alternating. When the end is reached that person will loop around, *still moving forward*, and pass with the *same shoulder again*. This described path is a figure 8. The center person starts at the cross and the end people are at the ends of the two loops. Allow 16 beats of music to

complete the entire figure 8 and arrive back at the starting position. Callers, when teaching it, have the center person first walk the entire pattern alone while the ends act as posts. Then have one end follow the center person and finally all three move at once.

The hey for four is similar, but has an extra lobe on the floor pattern (000). The two center people start back to back facing the two ends. Everyone will pass right first; those now in the center pass left while those facing out, loop back as before ready to pass by the right again. This, too, can be completed in 16 beats, but when used in a square will take 24 beats.

Here is a good dance to use in teaching the hey for three.

DASHING WHITE SERGEANT **Folkraft 1501**

Progressive circle with three facing three all around the room in a large circle.

Circle left (six people)

Circle right

Use sliding steps if you're energetic enough (16 beats)

Centers face right (own line of three)

Balance (4) **turn right** (4)

Face left and balance (4) **turn left** (4) (16 beats)

Centers face right again and hey for three (16 beats)

Threes go forward and back

Pass thru to another three (16 beats)

HEY ON THE SIDES

Use phrased music, medium tempo

Heads lead right and circle to a line

Fours go forward, threes go back (16 beats)

Side men have two ladies

Head men are back home

Threes hey (16 beats)

Center face right to start as above lone men can swing each other

Partner swing back home (16 beats)

(If 16 beats of swing too much, do sa do and swing)

Repeat for sides

Repeat heads, leave side lady in head spot

Repeat for sides, leave head lady

HEY DOWN THE MIDDLE

Phrased music, medium tempo

Heads lead right, circle to a line

Put your lady in front and bow (16 beats)

Long deep bow

Hey for four across the set (16 beats)

Pass right shoulders with partner to start

Finish the hey

Turn partner round by right hand

Left hand round corner (16 beats)

Keep corner and promenade (16 beats)

TAKE A GOOD LOOK

a feature for dancers

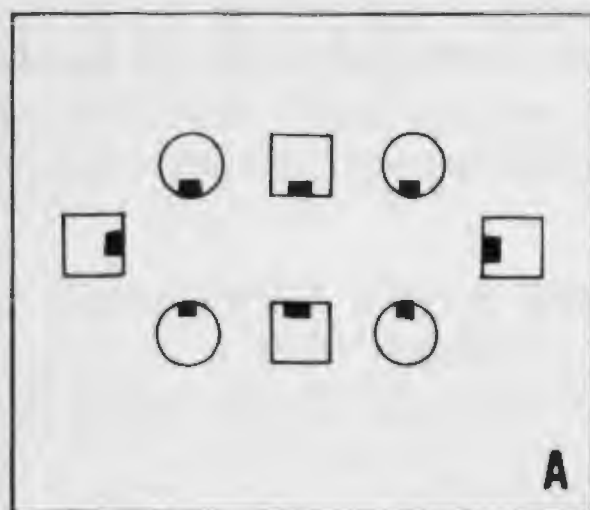


JOE

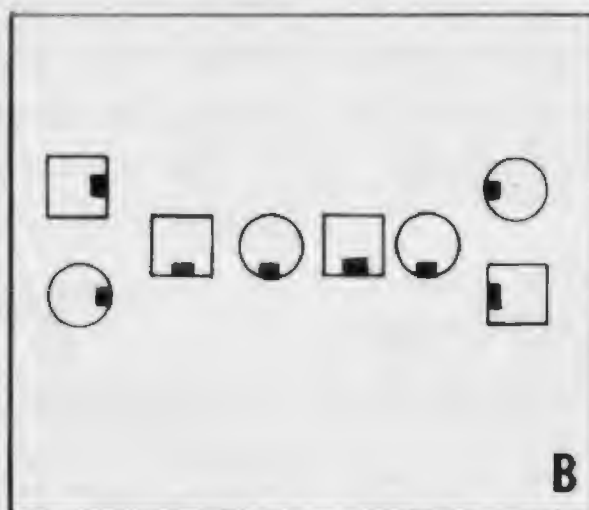
BARBARA



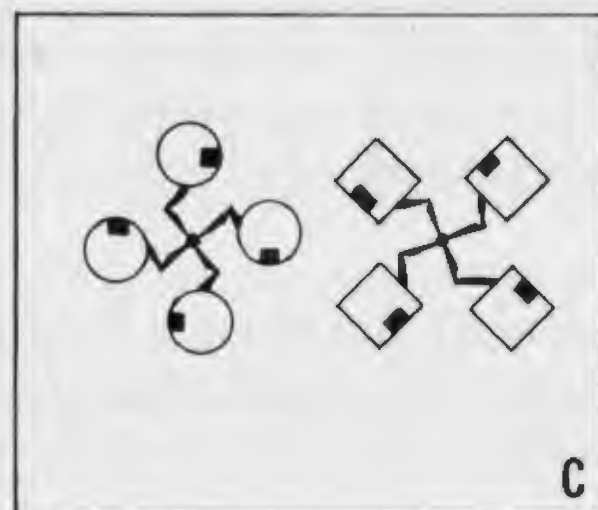
MORE FORMATIONS



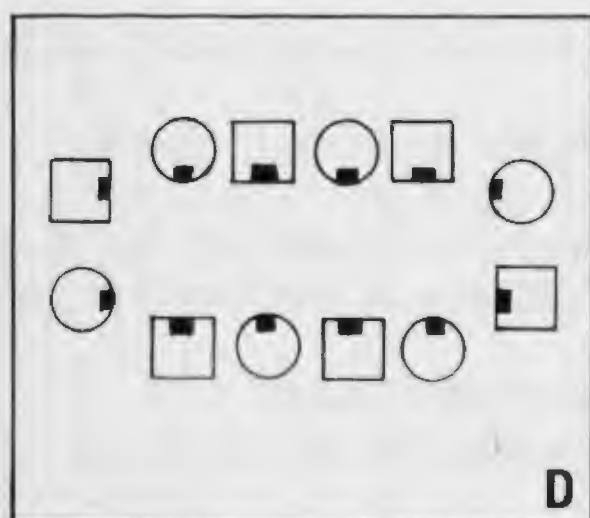
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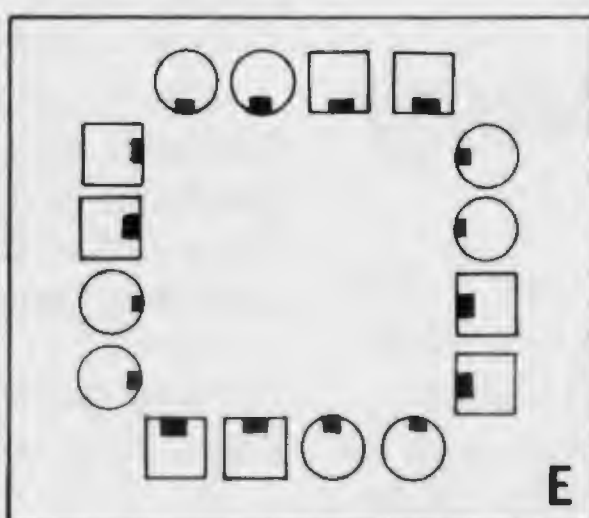
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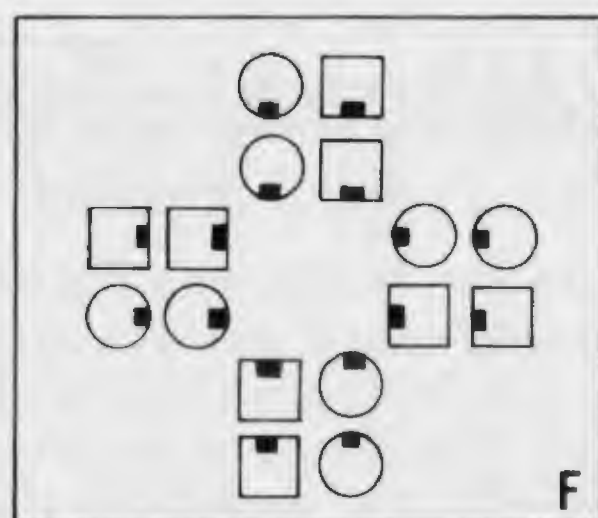
C



D



E



F

JOE: We have been interested in reading in the Notebook section these last few months the definitions of the various formations that make up square dancing. We understand these come from the Formations Committee of CALLERLAB and the emphasis is on contemporary square dancing.

BARBARA: This is all well and good but the very omission of some of our traditional ground roots' formations troubles us. Are people to be brainwashed out of some of the formations that have been with us for hundreds of years? The fact that the more advanced plateaus of our activity do not include some of these is no reason for them to be eliminated.

JOE: The way we feel about it is that the true Mainstream of square dancing that involves perhaps 90% of our activity's potential is already existing on phonograph records, appears in many of the books and in the repertoire of many of the callers who teach new dancers. For that reason, we do not want to see these formations cast aside.

BARBARA: We checked out six formations at random and while we understand that they may not fit into much of today's sight calling, nevertheless, we still use some of them in exhibitions and veteran callers bring them up quite frequently at our club dances. For example, there is the old forward six formation with two identical facing lines of three and two singles at the ends (A).

JOE: Then there is the H formation (B) where number one couple goes down the center, splits couple three, separates and goes around one to make a line and the line comes forward.

BARBARA: And we can't forget the cog wheel or Venus and Mars varieties (C).

JOE: Finally there are the *unusuals*. These involve more than one square. There is a hexagon formation (D) and the double squares or Royals where two dancers link together as one (E) or one couple is in front of another (F).

BARBARA: Certainly there are other traditional formations but these are ones that come to mind immediately.

The Dancers

Walkthru

IMPRESSIONS OF A FIRST YEAR DANCER

THE FOLLOWING JOTTINGS are from Shirley Granger, a first-year dancer of The Orange City Square Dance Club of Tauranga, New Zealand. Her thoughts relative to dancing may revive some memories for many of us; they may also point up some helpful guidelines to others about to graduate from a beginner class and enter the wonderful world of club dancing. And callers and teachers, take note, you may find some ideas here to assist new dancers and make them feel more comfortable.

"The first few times I attended a club night, I arrived in a rush. I had downed dinner, shot through the shower, cuddled the kids and roared away at the last possible moment, arriving panting at the hall. Consequently I was going in circles instead of squares when I started to dance and couldn't remember my left from my right.

"Lesson 1: Get organized; arrive early; compose your mind. Forget about whether little Johnny has cleaned his teeth or not and concentrate on the job at hand. Because we lead busy lives, we are inclined to forget square dancing from one Thursday night to the next. When the caller gives us calls which sound the same or have similar movements, we must think, 'which one is that?' While we are thinking the caller is on to the next movement and at this point our square is likely to collapse into disarray and one of those 'angels' is liable to throw his harp at us.

"Lesson 2: Over your Thursday afternoon coffee, take time to run through all you have learned. The Basics and Extended Basics booklets are designed to help you to do this.

"Lesson 3: Learn your square dance jargon. These booklets will help you here also. Then you will know that 'patter' has nothing to do

with little feet and 'back to the bar' does not mean to leave the floor for refreshments. On one occasion I was asked politely by an 'angel' for the next 'tiff.' I thought 'cheeky blighter,' but then learned that he had said 'tip.'

"I am enjoying my first year . . . and with the patience and efficiency of our caller and his angels we will all turn out to be proficient and relaxed dancers with years of enjoyment ahead."

BADGE OF THE MONTH

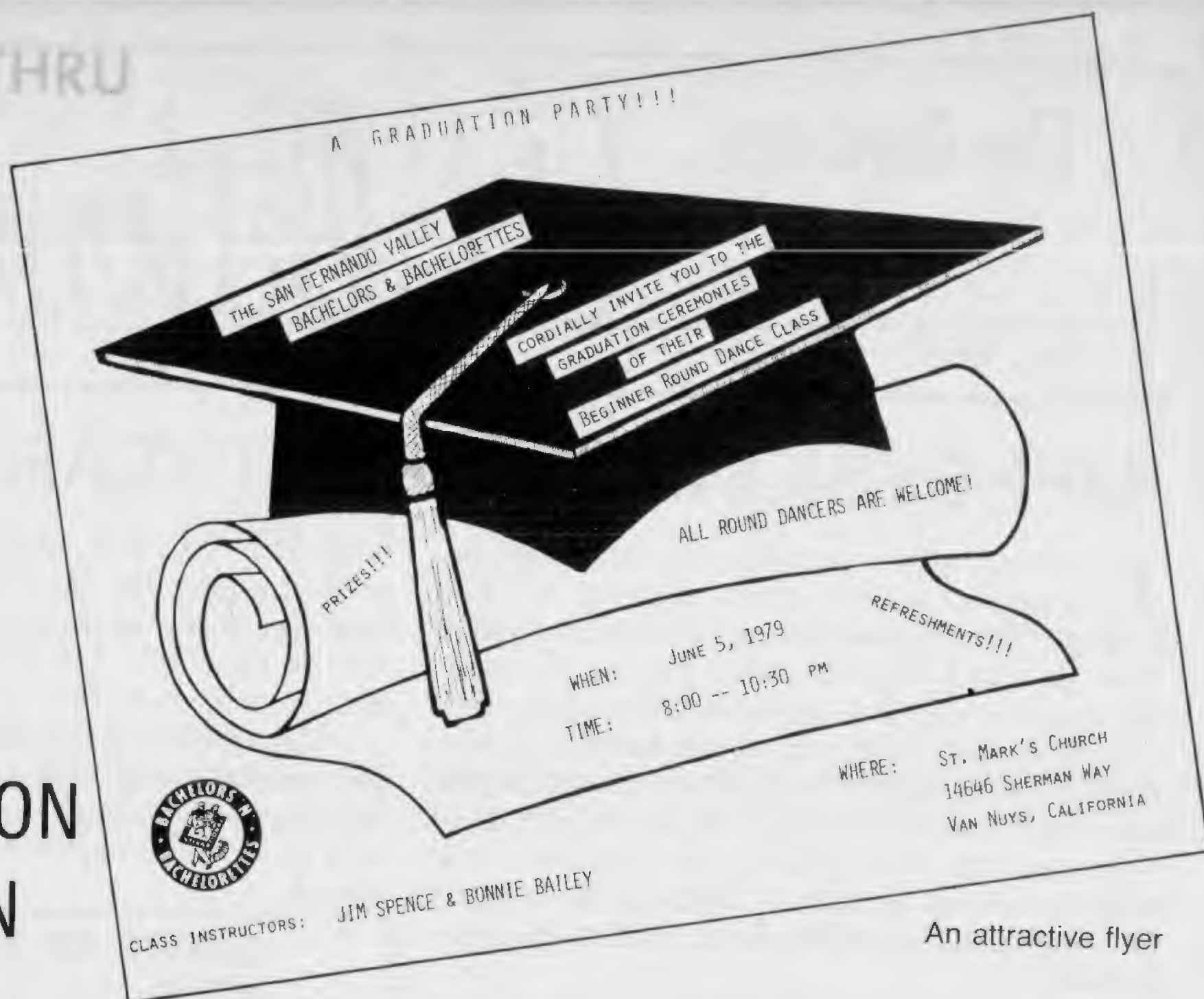


The Arabian Squares have an unusual requirement for membership. First a person must be a Shriner; then he can join this square dance club. Even the three callers connected with the club are Shriners.

Because Masonery started in the far East in the days of King Solomon's Temple, the club chose a name and design symbolic of that part of the world — a sand dune, palm tree and sword-type lettering. The Kelly green color used on the white background is also a Shrine color.

Officially the Arabian Squares are a part of the activities of the Zamora Temple in Birmingham, Alabama.

A GRADUATION INVITATION



An attractive flyer

LOOKING FOR AN IDEA for an invitation to your next class graduation party? Here's an inexpensive but most attractive and appropriate flyer designed by Jim Spence, round dance teacher in Southern California, and Editorial Assistant of this magazine. You are welcome to

copy his design shown here.

Reproduced on white paper at a quick print shop, these invitations can be turned out in quantity for a minimum cost. Obviously the idea would work equally well for a square dance or a round dance class.

A PLEA FOR COURTESY

A LONG-TIME DANCER recently wrote that "much to her regret" she was noticing a trend at dances for men to "grab" a partner without bothering to ask if she already had a partner (or a husband) with her. Typical of such a reaction happened at a dance where a man asked her to dance and when she replied, "Is this an exchange or does your wife have someone to dance with?" He answered, "Oh, she'll find someone."

Obviously there are no hard and fast rules of etiquette on the square dance floor but common thoughtfulness and consideration for others will lead to courtesy and respect.

One of the delightful aspects of square dancing (in addition to the dancing) is the friendliness associated with the activity, get-

ting to know and dance with many people. At a home club where everyone knows each other and perhaps change partners frequently during an evening, and also include any single club members, the situation is somewhat different. It's still great "to be asked," "to be thanked," but with close familiarity, dancers are likely to anticipate the sharing of partners with no great formality. At open dances or festivals, a bit more care needs to be taken so that no one feels put upon or left out and when an exchange of partners is appropriate it is appreciated by all involved.

It really gets back to basics. A lack of manners may not bother some people but can be offensive to others. Good manners never hurt anyone.

A City DIRECTORY



AN UNUSUAL AREA Directory came to light last September — Crossing Trails — covering the south side suburbs of Chicago. Duane and Donna Rodgers, editors, sent out questionnaires to clubs in the area. Those groups responding by the deadline were given a full page in the Directory, including a map showing how to reach their dance hall, statistics of who, when and where of the dance nights and a write-up on the history of the club.

Also included in the Directory were rules for Banner Stealing in Chicago, Friendship Club awards and Ten Plus Pin awards. A weekly dance calendar was given, plus First Aid Suggestions, a Directory of Callers and Round Dance Instructors, a list of Badge Shops, Clothing Stores and Record Dealers in the Chicago area along with a list of important national square dance activities and contacts.

A free copy of the Directory was given to each club president and caller. If a club wished to take out advertising additional copies were furnished to club members. However clubs were invited to reproduce the booklet themselves.

The idea of the Directory is to promote square dancing in the area. To encourage this the editors have promised any square dancer who visits all the other clubs in the area between September and June (which do not dance on the same night as his home club) and who has the visitations verified by the clubs will have his name appear in the 1980-81 Directory under the heading of "Super Special Square Dancer."

The Rodgers have turned out a very creditable, enjoyable and professional appearing Directory. The aim behind it to encourage dancer visitations and to be better informed about the local activity is most commendable.

The WALKTHRU

ANGEL or IMP

AFTER SERVING as Angels for a number of years and observing some sad results, Bill and Erma Molin, presidents of the Perky Promenaders of Plymouth Meeting, Pennsylvania, came up with a guide. They have found this to be a help when recruiting Angels for a class and plan to present Imp badges at the end of the lessons, if appropriate, to some of the Angels who may not have followed all the suggestions.

1. An Angel has a well-founded knowledge of the basic calls and is in the proper position at all times.

An Imp is so unsure of the basics he adds to the learner's confusion.

2. An Angel wants to help new dancers.

An Imp wants to help himself.

3. An Angel is enthusiastic about helping.

An Imp is bored and shows it.

4. An Angel sets an example of listening to the caller at all times.

An Imp daydreams or talks while the caller is speaking.

5. An Angel lets the caller teach.

An Imp tries to improve on the caller's teaching.

6. An Angel dances all figures as they are taught.

An Imp dances the innovations he has picked up from other dancers.

7. An Angel lets the new dancer learn for himself.

An Imp forcefully guides the new dancer so he doesn't have to think for himself but relies on the Angel to steer him.

8. An Angel comes to class on time to set an example for the new dancers.

An Imp arrives after the designated hour, thus perhaps keeping some couples out of the first tip.

9. An Angel does not stand around the square while a tip is in progress.

An Imp hovers over the square and talks and pushes the dancers into position while the caller is teaching.

10. An Angel keeps smiling and remembers this is recreation!

ADVANCED FEEDBACK

The March issue of SQUARE DANCING contained several articles on levels – among them a thought-provoking essay by John Kaltenthaler which projected, with the assistance of a graph, the percentage distribution of dancer interest by plateaus. Not surprisingly those attributed to the Advanced levels and beyond were smaller proportionally than were those within Mainstream. We have received a number of letters following this article, among them one from Allen Conroy, M.D., a dedicated dancer from Novato, California. We share Dr. Conroy's thoughts this month.

Please note, in the same March issue, the article Observations on Experimental Dancing by Ed Foote should have been entitled Advanced Dancing. – Editor

WE CONTINUE TO ENJOY SQUARE DANCING magazine, because you not only satisfy our needs to "belong," but also irritate me into thinking through the reasons why I feel a certain way about different aspects of the recreation we all love.

My wife and I have been dancing 27 years, and for most of those years, we have been involved in the teaching of square dancing, both at beginner and at Advanced levels. No one knows more than we do, that the lifeblood of the movement is a steady influx of new dancers. And no one mourns, more than we do, the loss of dancers within the first eighteen months of a dancer's start. Because, if dancers don't last at least two years, they are unlikely to reach the point where they get interested in Advanced.

In the March issue of SQUARE DANCING there were letters from a man in Phoenix seeking information on Advanced Touring Callers and a lady deploring the large number of figures in Burleson's Encyclopedia. Bob Osgood constantly deplores the proliferation of new "often non-descriptive" figures. I think that all of us are concerned about the direction square dancing is taking, and applaud the efforts of Callerlab to hold a lid on figures.

It's a bit of a strain on my scientific training to have John Kaltenthaler arbitrarily assign certain percentages to different aspects of the movement without any real measuring stick. I don't have a solid basis for my beliefs about the prevalence of Advanced but I have some real clues that should be followed up. Let me give you a couple.

I do take issue with the idea that Advanced or any other plateau above Mainstream is somehow out of tune with the wholesomeness of square dancing. Read Les Gotcher's recent columns where he tells of the renewed enthusiasm for *better* calling and *better* dancing. If you seriously analyze the trend to Advanced, you will find it is not for *more* but for *better*. Our club has as much fun as we ever did – though we are now dancing at levels from A-1 to C-1, instead of fun-level Mainstream as we were ten years ago.

We don't know a lot more. Our dancing is improved. Our caller can make the basics intriguing and challenging. The idea is to learn *how to dance*, not *what to dance*. With that attitude, you can see that Advanced is not a threat to Mainstream, rather, it is an extension of all that is good about the fundamentals. Maybe some Challenge dancers are a bit obsessed with material, and perhaps new "concepts" get a little nutty (e.g., parallelograms and "magic"). A-1 and A-2 are really a delight to most experienced dancers who have become a little bored, yet it doesn't seem all that difficult if one is comfortable at Plus 2.

In the March issue of *Square Dance – Where?* (an area publication covering the San Francisco Bay area) there are 86 display ads for dance events. Of these, 59% are for the various specified and unspecified varieties of Mainstream and the Plus levels. 28% are for beginner dances. 13% are for Advanced. Of the 130 or so clubs in the San Francisco Bay area, I know of at least twelve that regularly dance at Advanced.

I challenge Callerlab to make a nationwide poll of any sort they choose to determine the
(Please turn to page 60)

ROUND DANCING



A Non-Competitive Activity

Harmon and Betty Jorritsma Garden Grove, California

IN THE THIRTY YEARS we've been involved in dancing we have experienced a great deal of change in the round dance movement which has, for the most part, resulted in positive advances and improvement. Years ago when we did a simple waltz or polka to the rhythm of a piano, fiddle and drum, we really enjoyed it. Then Pappy Shaw gave us the exciting organ rhythms on discs with introductory routines



Harmon
and
Betty

Harmon and Betty Jorritsma have been dancing for 30 years. Their busy program includes cueing for three square dance clubs (where incidentally they keep up with their square dancing), teaching two accredited round dance classes at Golden West College, conducting a weekly intermediate and classic club and programming a monthly all-round dance party which attracts a large participation. They are active members of the Southern California RDTA and ROUNDALAB where they are on the Board and are Chairman of the Education Committee. Annually they are involved in many workshops, clinics, festivals and weekends. Betty is a high school secretary and Harmon a high school counselor. They have two grown daughters.

designed for the novice. The enjoyment continued and grew. Choreographers soon started "imagineering" to popular tunes and we progressed from circle dancing to couple dancing to round dancing. Enthusiasm and creativity picked up momentum and record producers recognized the potential for "round dance labels." They started producing and encouraging choreographers until round dancing has grown into a popular, enjoyable, recreational pastime for thousands of people across ethnical, professional and cultural backgrounds. Round dancing is readily available to everyone in a variety of levels, rhythms, fad tunes and evergreens!

Much has been achieved in the area of organization to provide consistency and communication in the activity. Round dancing shares the stage with other forms of dancing at the National Square Dance Convention held each year in various parts of the United States. Each year experienced and inexperienced dancers and leaders congregate to share ideas and enjoy dancing together. The Universal Round Dance Council has been formed to provide an annual National Round Dance Convention for dancers and teachers with emphasis on dancing and choreography specifically in the round dance field. ROUNDALAB, an association of experienced round dance teachers, meets annually to hold seminars and discussion sessions to develop guidelines and standardization to assure the continued progress of our movement in cooperation with CALLERLAB under the umbrella of LEGACY (both organizations set up to assure the positive advancement and promotion of American dancing).

Obviously all efforts to change or improve the activity have provided fresh blood for

round dancing or it wouldn't have grown to the proportions we enjoy today. It is human nature to resist change and we have endured many heated arguments and discussions on changing forms which have all resulted in growth and we all know change is necessary for growth. However, we think we see a negative influence on the horizon in the form of competition. Many dancers are more interested in quantity than quality and dances rather than dancing.

In all the years we've enjoyed working with dancers and teachers we have seen a cooperative attitude rather than a competitive one. Along with competition we have experienced dancers and teachers attempting to out-do each other. We would prefer to think that there is room for everyone and each dancer should enjoy his achievement regardless of level identity. As we've said before, round dancing is for enjoyment and as a well known teacher recently remarked, "All that matters is the round dancer and the music, everything

We've been delighted with the response to these special round dance articles and have more lined up for future issues. You might be interested to know that several letters sent in by readers have resulted in articles written by some of these outstanding round dance leaders. — Editor

else is incidental." The average round dancer has never been threatened by exclusion because of his lack of time or aptitude for advanced dancing which approaches competitive international style ballroom dancing. We would hope that teachers will continue to separate the competitive style dancing from the enjoyable round dance style which has developed over the years. Round dancing is a unique, non-competitive, enjoyable activity. Let's all work in harmony to keep it that way. Dancing together in a cooperative spirit will assure the growth and continuance of our activity for future generations.



*Art and Blanche Shepherd —
Christchurch, New Zealand*

ART AND BLANCHE SHEPHERD have been involved in round dancing in since they started square dancing in Canada in 1960. They became even more active when they joined the Toronto and District Square and Round Dance Association in 1961.

In 1965 they moved to New Zealand and since very little round dancing was being done there, they set out to bring round and square dancing to the area. Rounds are now part and parcel of the square dancing activity and they are insistent that round dancing be taught in the square dance class. They are also responsible for rounds being an equal part of the National New Zealand Convention.

Art's position as a staff instructor at the

School of Instructional Techniques before he retired gave the Shepherds a head start in instructing dancers and potential leaders. They have conducted round dance teaching weekends where all phases of the round dance field are covered. They have been members of the New Zealand Callers and Tutors Association since its inception and Art is currently president. They are also members of CALLERLAB and ROUNDALAB. They have been on the staff of 13 New Zealand National Conventions, the first Canadian National and the 25th American National. Realizing that 8,000 miles of water between North America and New Zealand can be a detriment to the activity, the Shepherds have been responsible for instigating a system whereby the Callers and Tutors Association covers the expenses of leading round dance tutors and square dance callers to come to New Zealand to keep the New Zealand callers and tutors conversant with modern trends.

Art and Blanche wrote their first round, *Now Is The Hour*, for the Southern Hemisphere Convention in 1974.

The Shepherds have four married daughters, all dancers, and in October, 1979, celebrated their twentieth year of involvement in the round dance activity.

The CALLERS

The Caller as an Educator



by Bob Ruff, Whittier, CA

THERE IS A DISTINCT NEED FOR CALLER LEADERSHIP in working with educators who seek professional help in the improvement of their teaching skills related to square dancing. Square dancing has become part of the course of study for many grade levels in school districts throughout America. The responsibility for teaching square dancing is not clearly defined and because of this and other complex factors that govern "who teaches what," square dancing is often not taught. Add to this the short amount of time a teacher is exposed to square dancing methods and teaching techniques in college and it is easy to see the existing need for professional assistance. Teachers need help in choosing materials, in learning (by doing) basic movements, and in selecting methods and techniques of presentation. This kind of help is of a specialized nature and unless there is a qualified square dance caller on the staff, or an active club dancer who teaches in the same school, the possibility of being helped is left to school administrators.

One needs to be an educator to fully understand why school square dance programs fall short of expectation. This topic has always held my attention. As a physical educator I was instrumental in the development of a co-educational dance program in the junior high school where I taught for a number of years. During that time I was able to appreciate how easy it is for someone with calling experience to direct square dance activity in a school situation and how difficult it is for a teacher to teach square dancing who has had little or no experience and who must rely on using records with calls. A consequence of this was the formulation of a personal goal — the development of materials that would make it easy for the teacher to teach square dancing.

My first attempt was "The Student Dancer" series of recordings. This was followed by "The Basics" series. The present series of instructional albums, "The Fundamentals of Square Dancing," Levels 1, 2, and 3, is the result of a team effort of Jack Murtha of Yuba City, California, and myself. Both of us are educators and square dance callers and we share common goals: (1) Make it easier for the classroom or physical education teacher to teach square dancing using records with calls; (2) Change the attitudes toward square dancing by young people, and (3) Understand that if square dancing is presented properly in school it will reflect in an increase in square dance participation everywhere and at all ages.

Approaching School Officials

The value of the in-service workshop is recognized by educators everywhere. In relation to square dancing it is an excellent device, enabling caller

leadership to offer teachers learning experiences in this activity. Since square dancing is now included in curriculum guides it is within reason to seek the scheduling of a workshop with school authorities. The person to contact will be the superintendent, principal, physical education or music supervisor. The manner of the proposal to the school official is important. Some questions that will have to be answered will include: (1) Will this in-service session benefit boys and girls educationally? (2) Will it be worthwhile to teachers and provide them with teaching skills they can use, want to use, be inspired to use?

About the Author: *Bob Ruff has been a caller since 1948 and is a member of CALLERLAB. He has called at major festivals in the United States and Canada, has served on the staffs of Asilomar and Banff, has conducted caller clinics in several states, and has attended many National Square Dance Conventions. He has recorded ten albums for instruction on the Sets in Order label. In 1968 "The Fundamentals of Square Dancing," Instructional Series, was produced by The American Square Dance Society. It was five years in the making and the result of the efforts of Jack Murtha and Bob Ruff. This series of albums teaches the CALLERLAB 1 - 37 Program. Although originally written for schools, it is used by groups all over the world as an introduction to learning how to square dance. In an effort to promote this instructional series in schools, Bob Ruff rearranged his calling priorities and now devotes all of his time to in-service programs in schools and colleges. After ten years of in-service there are positive signs that the planted seed is taking root. The Level One album is now being used in thousands of schools and more teachers are discovering this instructional series every day. Questions relative to this program may be directed to: Bob Ruff at 8459 Edmaru Avenue, Whittier, California 90605.*

The approval for this in-service can be granted in a variety of ways:

- (1) One hour after school with teachers of one or more schools in attendance.
- (2) Two hours after school, with teachers of one of more schools in attendance.
- (3) One or preferably two hours during the school day.
- (4) One or preferably two hours on a pupil-free day.
- (5) Series of two-hour sessions, once a week.
- (6) Saturday program, morning, afternoon, or both.

Content of The In-Service Workshop

Ideal conditions for an in-service program would be a series of two-hour classes, a Friday-Saturday weekend class, or one or two all day Saturday sessions. The least amount of time that would allow an introduction to square dancing would be two hours.

The material teachers need in preparation to teach square dancing is the record or records with calls they will use with their classes. They will need to know accepted styling and they will need to know techniques for teaching this subject. The caller-leader will need to be thoroughly familiar with existing instructional materials so he or she can present this material to the teacher in an easy, positive, and non-threatening manner. This is a critical point because each teacher will be evaluating what is being taught in terms of whether he or

she will teach this to students. Teachers will need walk thrus and talk thrus and demonstrations and will need to dance the material on the record. After the dance session there needs to be time given for discussion with questions answered. Additional materials such as solo dances and round mixers need to be included to give teachers a variety of options for introducing rhythms to their particular grade level. If teachers are to be encouraged to teach rhythmic activities that include square dancing, they need to be comfortable with materials and these materials need to be readily available.

The introductory materials I use include "The Fundamentals of Square Dancing," Instructional Series, Level One, L.P. 6001, and "The Fundamentals of Square Dancing," Party Series, Level One L.P. 6501. The Level One Album of the instructional series teaches thirty-five movements in a carefully arranged progression so the learner experiences instant success. Throughout the record every call is reinforced at least six times in different ways. In each dance no more than two concepts are taught. When teachers experience *instant success* they are encouraged to use these ideas with their classes. The Level One Party Series Album should also be used because it illustrates the importance of using supplementary material. If the instructional album is used exclusively boys and girls will memorize the calls, thus defeating our purpose. Teachers should be aware of all existing records useful with the Level One Album.

In a two-hour workshop it is possible to cover the first side of each album. In a longer length of time both sides of both records can be taught. Regardless of the length of the session, the last part should be used by the caller to illustrate how teachers can enhance learning by using different choices of music, with variations of movements that have been learned. At this point the caller uses his or her own expertise to call *live*, making up easy combinations of movements that need no walk thru. This is the frosting on the cake, the motivational factor that will inspire all of those present. This is the part of the program that will stir the thinking of teachers to the possibilities of hiring a caller for a school square dance party.

If time permits teachers should be introduced to no-partner (solo) dances and round dance mixers. No-partner dances are popular in many schools

Editor's Note: *There was a time, and not too long ago, when dancers would shudder at what was being taught in the schools under the somewhat doubtful title of "square dancing." Relegated largely to girls' gym classes the boys would sometimes become involved as a means of punishing them for their wrong doings. "You folks have done so poorly this week that we're going to have an hour of square dancing on Friday." (Groan!) Today the scene has changed. Young people have seen their parents square dancing and many have become involved in out-of-school square dance activities. They know what fun it can be. So, when the teachers announce that there will be square dancing, it's a bonus. The youngsters know that the dancing they'll be doing in school will be the type that is done on the outside. This change has come about through the efforts of such contemporary leaders as Bob Ruff and Jack Murtha who have pioneered the school program and produced dance materials that turn the average classroom teacher into a competent square dance instructor.*

throughout the country. In a short period of time teachers can learn Amos Moses, Mexican Corn, Popcorn, Pata Pata, Ruby Baby and others. Round mixers like GKW Mixer, Jiffy Mixer, Patty Cake Polka and Teton Mountain Stomp can be included.

What Happens After the In-Service

All kinds of interesting things can happen following your initial presentation. Teachers will find that after the first embarrassment is overcome boys and girls will want to square dance several times a week, even during lunch hour. Many teachers have reported that after they have started this activity they experience better relationships with their students. Another outcome is that square dancing lends itself to special programs, back-to-school night, Christmas program, spring festivals, open house, family night, etc. It also offers the teacher and students opportunities for square dance demonstrations in the community and it opens the door for a caller to be invited to call for a special class, one whole grade or an entire school.

One of the exciting outcomes of this program can be a "Junior Jamboree" involving several schools and several school districts. It *can* happen and it did happen in Orange County when teachers who had taken an extension course with The University of California at Irvine went back to their schools and began square dance programs. A few months later an invitation was extended to these teachers to bring their boys and girls together for a Junior Square Dance Jamboree. Over 250 came along with their teachers and parents. They represented grades 3 – 8 from ten school districts. The most difficult call that evening was from the first side of Level One. This was the first inter-school square dance function in Orange County. Other outcomes from similar extension courses and in-service workshops have included 4th, 5th, and 6th grade *activity days, family night, father-daughter date nights, mother-son date nights, open house and back-to-school nights* — all directed by *live* callers.

An Invitation to Join in This Program

Callers everywhere are invited to participate in the extension of the teacher in-service program. There are teachers in every community who can gain from this program. Consider the rewards of inspiring teachers who will use these teaching skills with every class, year after year. Become involved with your school district. The results will be most rewarding.

Recipients of the 1980 SIOASDS Caller Scholarship Program

Here are the names of those who have been awarded full or partial scholarships to attend a callers school during the coming months. These grants made by a selection committee of the American Square Dance Society have been based on letters submitted by the applicants. Previous calling experience is not a prime factor in deciding upon the finalists. Sincerity of purpose and the need of some financial assistance are among the prime criteria. Our congratulations to those receiving these awards and our best wishes to all who applied. Winners will attend a callers school of their own selection.

Terry Cora
Berlin, New Jersey

Jack Harkins
Upper Darby, Pennsylvania

Kenneth P. Miller
Mexico, Missouri

Kurt Dinsmore
Fairbanks, Alaska

Cindy Ketzler
Quincy, Illinois

Jerry L. Reed
Subic Bay, Philippines

LADIES ON THE SQUARE

AN OFFICIAL STATE COSTUME



THIS MONTH square dancers will converge on the Albuquerque Convention Center to participate in the State's 33rd Annual Festival. This year's event, entitled "An Enchanted Weekend," will have many things going for it: Good calling, cueing, exhibitions, after parties and a style show. The sponsors have even provided a toll-free telephone number to assist drivers to find out about the gas availability in New Mexico, so there should be happy faces in abundance.

Another item also to be seen in abundance will be the State square dance costume. This "enchanted" broadcloth dress is in the State colors of marigold yellow and red. The Zia emblem on each of the twelve gores of the skirt is the Indian sun symbol and the State insignia. The bodice has a scoop neckline and bell sleeves. The red fabric is overlaid and top stitched to each gore and around the neck.



Ann Harkcom, co-owner of the A & H Squares and Flares Square Dance Shop in Albuquerque, models the New Mexico State square dance costume.



Red and yellow baby rickrack is used as trim. The elastic waist is finished with a self-covered belt.

New Mexico ladies are encouraged to wear the State dress at Trail In dances as well as one night during the Festival so that visiting dancers will know whom to go to for local information.

The Zia emblem — insignia of New Mexico

Style Lab

ROLL

A NUMBER OF new movements have come into our plateaus in the last few years that are purely extensions. A good example is Roll. To illustrate the general concept, we reprint the definition from the Plus One Movements Handbook.

(Anything) and ROLL: Do the "anything" call (any movement that leads comfortably into a follow-up movement) and then each dancer independently turns in place one-quarter (90 degrees) in the direction of the body flow. (e.g. partner trade and roll, touch a quarter and roll, etc.)

TIPS TO DANCERS: Once you have com-



Roll can be found in The Plus Movements Handbook, publication of this magazine.



pleted a movement such as partner trade, release all handholds and allow the momentum of the partner trade to set your direction for the solo turn in place, which in this case, would end with the two involved dancers facing each other. In a courtesy turn followed by a roll, the momentum set up would be into a left face turn so that the couple ends in single file – the lady behind the man. You would not be told to roll following any call that has the dancers moving straight ahead (forward) at





the completion of the call for example, scoot back, circulate, etc. Various ending positions are determined by the command which precedes the "and roll." COUNT: Flexible and becomes a part of the accompanying movement.

In the Handbook we illustrate partner trade and roll. Here's how Wheel and Deal and Roll might appear. Starting from two identical lines of four having passed thru and facing out (1) the wheel and deal starts (2) with

those at the right end wheeling in front (3) and those on the left end stepping forward to wheel in behind them. If you will visualize yourself in the position of the left hand couple, you will see that your established movement is to the right (4) while those in the center coming from the right ends of the original line have set up a left face turning motion. (5) Doing the roll action in these two directions results, in this instance, in two alternate facing lines or left hand waves (6).





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A BEHIND-THE-SCENE LOOK at any National Convention in its formulative steps presents a massive picture of one of the most amazing achievements imaginable. Hundreds of individuals are involved for many months in putting together a most complex assortment of programmed events, so that when the Convention doors swing open the end of June, the delegates will see only a smooth running display. Have you ever thought of how many different events are going on simultaneously at one of these affairs? Look, for example, at some of the clinics and panels slated for the Memphis extravaganza.

This year the caller's seminar will feature many hours each day directed toward caller training. Under the direction of CALLERLAB, this year's panel includes Harold Bausch, Stan Burdick, Bill Davis, Herb Egender, Kip Garvey, Cal Golden, C. O. Guest, John Kaltenthaler, Lee Kopman, Bill Peters and Jerry Schatzer. This dynamic panel will provide extensive help to many of the Convention-going callers who wish to attend.

Among the many topics being covered by other clinics and seminars is a session for the caller's spouse, for those interested in retirement community square dancing, in the various levels and plateaus of the activity, youth in square dancing, singles and clogging. There will be special sessions covering afterparties and a most intriguing one entitled Petticoat Power.

In an effort to please everyone, there will be clinics and seminars covering leadership in general, contras and round dancing.

The regulars on the program will include the Organizations Round Table and a special Showcase of Ideas. Among the highlights of every Convention is the bid session for future National Conventions. This is open to all del-

egates. Those who are exhibitors and have booths at the National Convention will have their own session and those who work with the handicapped also have special panel times assigned to them.

These are just a few of the special interest events in store for those who attend the 29th. As time goes on there will be changes and perhaps additional topics will be put on the schedule. The Convention-goer will find the times and locations of all of these events listed in the detailed program which will be waiting for him when he arrives.

Remember, the elements that distinguish this as a *Convention* rather than just another festival are the special educational events. These are designed as aids for club members and association delegates. You will find that if, along with the dancing, you attend at least one of these sessions you will have something to take back with you to your groups at home.

Note: Showcase of Ideas applications should be channeled thru the Education Chairman, John and Ann Conrad
2250 Duntreath
Memphis, TN 38138
Phone: 901/363-8077

If you're looking for a registration form for this year's National, check the center section of your October, 1979, issue of **SQUARE DANCING** — only, don't wait. Register Now!

HOUSING — HELP!

An urgent plea from the Convention asks anyone who can double-up with someone and relinquish a room at the Convention to contact the Housing Director, PO Box 30/170, Memphis 38130. There is no longer any housing available in metro Memphis. Any help will be greatly appreciated.

Trail Dances

Here are some additional Trail Dances to
(Please turn to page 76)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

North Dakota

Twenty-one years is the story of the International Square and Round Dance Convention of Bismarck — Mandan, North Dakota, and you're invited to take part in it this coming June 5-7. For all the details write Don Lucas, 1401 19th St. North, Bismarck 58501.

North Carolina

The Folk and Square Dance Federation of North Carolina announces a full schedule of coming events. These are a Spring Federation Dance May 17 in Greensboro; Summer Fed-

eration Dance on August 16 at Scott's Pavilion, State Fairgrounds in Raleigh; President's Charity Ball on September 27 in Greensboro; Fall Federation Dance on November 15 in Lenoir and the Winter Federation Dance will be February 21, 1981, in Shelby.

Michigan

You're invited to the 22nd Annual Blossomtime Square Dance Festival to be held May 3 at the Berrien Springs High School. Marv Lindner is the featured caller. A special activity is the two-hour Blossomtime Parade held Saturday afternoon. For information write Blossomtime Inc., 811 Myrtle St., Joseph 49085.

Louisiana

New officers of the New Orleans Callers Association were installed at a recent dinner meeting. At the helm will be Joe Hollier, president; Johnny Creel, vice president; Mike Koehl, secretary and Rocky Luminais as treasurer. The Association begins its 21st year with three charter members still active. Plans for the year include workshops on sight calling, caller/dancer clinics plus a Jamboree on October 18.

Recently 260 dancers gathered in Shreveport to help Del and Dorothy Downs celebrate their 50th Wedding Anniversary and their 25th Square Dancing Anniversary. The Downs hosted the party so their friends could share their joy with them while square



Bob Harrelson, president of the Folk and Square Dance Federation of North Carolina, and Bobby Abernathy, Chairman of 12 dances to benefit the Burn Center in Chapel Hill, present a check for over \$12,000.00 along with a microwave oven to the director of the Center.

ROUND THE WORLD of SQUARE DANCING

dancing. All agreed it was a great time and wish Del and Dorothy many more years of happiness.

Arkansas

Do you have an older dancer than Mr. Carl Bunch? He was born on May 21, 1893, in Kingston. This 86 year-old youngster started square dancing when he was 80! He dances three or four nights a week and says it's a good way to get his exercise and his fun at the same time. Incidentally, he's on his third pace-maker. — *The Modern Square*



Carl
Bunch

The Arkie Stars in cooperation with the Henderson State University Recreation Majors Club are sponsoring the 2nd Annual Memorial Day Weekend Festival, May 23-24. Held in the Student Union Ballroom on the

University Campus, dancers who attend will find 8,500 square feet of wooden floor as well as air-conditioning to add to their enjoyment. Cal Golden and Lee McCormack will be calling and Treva and Herschel Graves will be handling rounds. For dormitory housing and meals, a most reasonable package price is available to those attending. Contact Glenn and Evelyn Good, 1224 Evans St., Arkadelphia 71923, phone (501) 246-7675 for information.

Ohio

January 20th saw the 19th anniversary of the JCC Squares, a group sponsored by the Jewish Community Center Cultural Arts Department in Cleveland Heights. Over the years many of the members have retired to Florida or at least vacation there in the winter months and so on the same date a "Florida branch" also holds an anniversary celebration. Though miles apart, the friendships remain.

Costa Rica

The Coffee Pickin' Squares, aptly named club from San Jose, Costa Rica, dance every Tuesday night at the Central Cultural. More than 80% of the group are Spanish-speaking Costa Ricans and 18 members traveled to Panama last year to attend the Panama Square Dance Jamboree. Caller, Pete Rader, writes with pride that the club is competently dancing Mainstream Plus 1, plus some Quarterly Selections with comfortable, standard styling. You may bump into their traveling banner if you're ever in San Clemente, California, as

The JCC Squares, with caller Elsie Jaffee, is one of four square dance groups at the Jewish Community Center in Cleveland Heights.



three squares from the Los Cuadrados traveled to Costa Rica two years ago and "stole" it. Any dancers visiting Costa Rica are invited to dance with the club and receive a "Coffee Pickin' Guest" badge.

Tennessee

The Holiday-Nashville Travel Park will be the site for a Trail Out Square Dance Special for all RV'ers driving east from Memphis. You're invited to stop, camp and dance to Grady Greene on June 29 at 8:00 pm. While you're in the area why not tour Nashville? A large KOA is nearby. For Travel Park Reservations contact Holiday-Nashville Travel Park, 2572 Music Valley Dr., Nashville 37214.

California

The Central California Square Dancers Association and the Callers Association of Modesto Area are sponsoring the 14th Annual Cup of Gold Promenade on June 20-22 at the Sonora Fairgrounds in the heart of the Mother Lode country. Featured callers are Johnny LeClair and Lee Schmidt with Charlie and Bettye Procter on rounds. Ample space for trailer and camper parking. For information write Marge and Joe Trask, 9321 West Meadow Drive, Winton 95388.

Georgia

The Travelin' Stallion, demonstration-exhibition square dance team from the Abraham Baldwin Agricultural College in Tifton, goes on the road to put on shows promoting the college and the square dance program there. The Travelin' Stallion was an attraction at the State Convention of the Georgia Farm



Coffee Pickin' Squares' members from Costa Rica gather around their club banner.

Bureau at Jekyll Island. Following their demonstration, the dancers went into the audience and got people onto the floor to try square dancing, taking them through as many as 10 or 12 basic moves. Tryouts for replacements of the exhibition group are held each year as graduation depletes the membership.
(Please turn to page 92)

Mrs. Claud Brown, librarian at the Oconee County library, receives one of The American Square Dance Society's 1980 Premium Records from Mary and Mike Michel.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1980

JIM YORK A MAN AHEAD OF HIS TIME

By Les Gotcher, Zephyrhills, Florida

I FIRST MET Jim York in 1945 or '46 and I immediately recognized that this man was one of the very best callers it had ever been my pleasure to meet. Jim soon became one of the most popular callers in his area. He did not travel, calling only to local dancers, but he made quite a name for himself, not only just around Los Angeles but all over the nation, by writing advanced but excellent material.

Jim York's genius cast a reflection onto the future of square dancing as time has proven. He was far ahead of his time. Jim was a firm believer that a caller should test his dancers, giving them all they could take, without using "tricks" on them. Even at that time Jim would look upon any caller with a jaundiced eye if he used "tricks" to stop the floor. He was definitely not against a caller stopping the floor, but he must do it legitimately, using "basics" and putting them together in such a manner as to make the dancers THINK, THINK, Think.

I am going to give you several of Jim's original calls and you will see for yourself that the shadow of his genius was truly cast before him and is reflected in scores of our present day material. You will note that Jim gave all of his dances names as was the style in those days. I am giving you the exact wording of the dances as Jim sent them to me. Please keep in mind that all of these dances were written before 1950 and at that time we did not have all of the basics that we have today. In fact, we did not have double pass thru at that time. Madeline Allen of Larkspur, California, originated that

one in the middle 50's.

At the time Jim wrote these dances we did not have such basics as star thru, square thru, swing thru, eight chain thru, centers in and cast off. Everything, in those days, was evolved from the things we had available at the time but we seemed to be able to get the dancers into almost any position we wanted. Box the gnat was a very popular basic at that time and Jim York was the very first to come up with the idea that you could box the gnat and face those two. I am sure that this is where Ed Michl of Ohio came up with the idea for a star thru. We arrived at the same station by using the box the gnat and face those two. If you are a fairly good dancer I am sure that you can get through these dances today by doing them exactly as Jim wrote them. Good Luck.

TRAILING STAR

Two and four go right and left thru
Heads to the right and circle four
Head gents break, stand four in line
Forward and back, crosstrail thru
Gents star right, ladies promenade
Reverse that star, reverse that ring
Pass 'em twice, don't be late
Girls step in behind your date
Left hand up and star all eight
Gents reach back from where you are
Box the gnat to a right hand star
Girls reach back with your left hand
Allemande left, go right and left grand

YORK'S DOUBLE CROSS

All four couples do a half sashay
Heads go forward, back that way
Then pass thru across from you
Separate, swing a new girl coming to you
Face in now behind those two
Forward eight and eight fall back
Double pass thru across the track
Crosstrail thru on to the next
Box the gnat with the one you meet
Right and left thru and keep it neat
Same ladies chain across the land
Hey! that's corner, left allemande

DRIFTWOOD

One and three you bow and swing
Chain 'em out to the right of the ring
Turn those gals like you oughta' do
Heads to the middle and back with you
Same two couples a right and left thru
Turn your gals and chain 'em too
Same two couples you pass on thru
Then you separate and go around two
Hook on to the end is what you do
Go forward eight and back with you
Two in the center, right and left thru
Walk all around your left hand lady
Pass right by your own pretty baby
Box the gnat with the next little maid
Gals star left and the gents promenade
Go twice around and don't be late
Right hand swing the same little date
All the way around to the corner Joe
Allemande left now and away we go

SMALL TALK

One and three you finish your swing
And chain the gals across the ring
Turn 'em twice don't take all nite
Same two couples lead to the right
Circle just half and don't you blunder
The inside arch and the outside under
Circle in the middle and around you go
One full turn around and then pass thru
Right and left thru the outside two
Face that couple, look out Jack
Crosstrail thru but U turn back
Well allemande left with the corner there
Right and left eight go around the square

DOUBLE WHAMMY

One and three you bow and swing
Side ladies chain across the ring
Heads go forward, back with you
Forward again a right and left thru
Crosstrail thru you're doing fine
Around just one, stand four in line
Now forward eight and back you go
Right hand high, the left hand low
One and three at the side of the set
Forward and back, you're not thru yet
Go forward again and box the gnat
Crosstrail thru and leave your pet
And swing a new gal outside the set
Face the middle, two groups of four
Forward and back, then the center four
California twirl and then pass thru
All turn left, go single file
Gents in the lead, go about a mile
Now reverse back, a right hand star
Walk along now but not too far
Girls step out and pass one man
Allemande left with your left hand

MARES NEST

One and three you bow and swing
Into the middle, back to the ring
Now crosstrail and U turn back
Same ladies chain on across the track
Turn 'em twice don't take all nite
Same little ladies chain to the right
Turn the gal, pretty little thing
Heads to the middle, swap and swing
Face the sides and don't you roam
Now pass on thru and face your own
Crosstrail thru and hear me sing
Turn your corner a left hand swing
Gents star right, go around the land
A full turn around to a left allemande
Partner right go right and left grand

DEAD BEAT

One and three you swing a few
Two and four a right and left thru
Heads promenade just half the floor
Halfway around, and then no more
Then pass on thru across the ring
Turn right back and swap and swing
Face the middle and circle up four
One full turn like you ought to do
California twirl and split those two
Stand four in line and hold your hat
Go forward eight and back like that
Then forward again and box the gnat
Right and left thru the other way back
And turn her twice in the usual way
Four little ladies do a half sashay
Box the gnat with the right hand date
Wrong way around a right and left eight

GALS BACK OUT

One and three you finish your swing
Go forward up and back to the ring
Same ladies chain across the land
Turn 'em twice and don't just stand
The same girls with their corner man
Go forward up, then back with you
Go forward again and pass on thru
Split the ring, go around just one
Into the middle and box the gnat
Box the flea the other way back
A left hand star go around the town
Original partner with an arm around
And star promenade around the floor
Sides wheel around and circle four
One time around, you're doing fine
Two gents break and make two lines
Forward and back now hear me shout
Pass on thru and the gals back out
The men turn in to a right hand star
It's once around from where you are
Box the flea when you meet your own
Then promenade that pretty girl home

SMOKE SCREEN

One and three you bow and swing
Go forward up and back to the ring
Right and left thru across the floor
Four ladies chain, grand chain four
Turn that honey, pretty little thing
Heads to the middle, swap and swing
Now face the sides and split 'em too
Line up four like you oughta' do
It's forward eight and back to the bar
Box the gnat, make a right hand star
An eight hand star go around the land
Just walk along and don't you know
The gents reach back to a do paso
Walk 'em along on your heel and toe
It's partner left a full turn around
To the corner lady a right hand around
Now partner left a full turn around
Come to the right, right and left grand

SINGING CALL

ALL AROUND COWBOY

By Nelson Watkins, Escondido, California

Record: D & R #149, Flip Instrumental with Nelson Watkins

OPENER:

Sides face grand square
All around cowboy I won it six years in a row
All around cowboy means
Champ of the big rodeo
Circle left I made some money
I had some good times and then
Left allemande and promenade
Until this rodeo queen made this
All around cowboy look like an all around fool

MIDDLE BREAK, ENDING

Four ladies chain three quarters round
Turn that girl and circle left
Four ladies rollaway circle left I say
Left allemande weave that ring
Well I made some money
I had some good times
And then do sa do promenade
Until this rodeo queen made this
All around cowboy look like an all around fool

FIGURE:

Heads promenade and travel halfway around
Square thru go all the way
Right and left thru turn that lady
Slide thru square thru four hands around
Trade by to the corner swing promenade
And this rodeo queen made this
All around cowboy look like an all around fool

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Here's another track from the 1980 Premium Records — this one featuring the Extended Basics.

By Melton Luttrell, Ft. Worth, TX

One and three
Dance up to the middle and back
Square thru four hands around
Go to the corner, do sa do
Ocean wave, balance there
Swing thru, girls trade
Boys trade, swing thru
Boys trade, girls trade
Do sa do, go all the way around
Star thru, half sashay
Up to the middle and back
Do a turn thru, courtesy turn
Flutter wheel go across the ring
Same two sweep one quarter, veer to the left
Couples circulate, two ladies trade
Bend the line, right and left thru
Ladies flutter wheel, go across the ring
Same two sweep one quarter, veer to the left
Couples circulate, two ladies trade
Bend the line, right and left thru
Turn thru, star thru
Dive thru, zoom
Those in the middle star thru
Roll the lady a half sashay, pass thru
Separate, go round one
Go into the middle and turn thru
Left allemande, alamo style
Right to the partner, balance
Swing thru with right and left
Balance there, swing thru
Find the corner, left allemande

Couples two and four square thru, do sa do
Spin the top, without a stop turn thru
Star thru, roll away a half sashay
Box the gnat, right and left thru
Veer to the left, two ladies trade
Wheel and deal, veer to the left
Couples circulate one spot
Wheel and deal, face these two
Swing thru, spin the top
Without a stop, right and left thru
Star thru, dive thru
Zoom, move to the middle
Right and left thru
Square thru three quarters round
Left allemande

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

ROUND DANCES

CHEATIN' — Hi-Hat 981

Choreographers: Art and Evelyn Johnson

Comment: An easy two-step with adequate music.

INTRODUCTION

- 1-4 **CLOSED M face** LOD **Wait; Wait; (Twirl) Side, XIB, Side, Touch; (Reverse Twirl) Side, XIB, Side, Touch;**

PART A

- 1-4 **Progress Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Wheel, 2, 3, —; Wheel, 2, 3, —;**
 5-8 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end facing M WALL in CLOSED; Turn Two-Step; Turn Two-Step end M face LOD;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end LOOSE-CLOSED:

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Side, Knee; Side, Close, Side, Knee;**
 5-8 Repeat action meas 1-4 Part B:
 9-12 **Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2 end BANJO, —;**
 13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED —; Turn Two-Step; Turn Two-Step;**

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 **(Twirl) Side, XIB, Side, Touch; (Reverse Twirl) Side, XIB, Side, Touch; Apart, —, Point; Together, —, Touch, —.**

MANHATTAN — Hi-Hat 981

Choreographers: Charlie and Madeline Lovelace

Comment: Interesting routine to interesting music. Introduction and Part A have identical footwork.

INTRODUCTION

- 1-4 **SHADOW SKATERS Wait; Wait; Side, —, Behind, —; Side, —, Front, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Check, —; Fishtail;**
 5-8 **(Diamond Turn) 1/4 L Turn Fwd, —, Bk, Bk; 1/4 L Turn Fwd, —, Side, Bk; 1/4 L Turn Fwd, —, Bk, Bk; 1/4 Turn Fwd, —, Side, Bk;**
 9-12 **Fwd, —, Side, —; XIB, —, Fwd, —; Point Fwd, —, Point Side, —; Bk, Turn face RLOD in LEFT SKATERS, Fwd, —;**

- 13-16 **Point Fwd, —, Point Side, —; Bk, Turn face LOD in SKATERS, Fwd, —; (Transition) Fwd, Lock, Fwd, —; Manuv M face RLOD in CLOSED, Side, Close, —;**

PART B

- 1-4 **Pivot, —, 2, —; 3, —, Bk M face DIAGONALLY COH & RLOD, —; Fwd R Turn, —, Side, Close; Fwd R Turn, —, Side, Close M face DIAGONALLY LOD & WALL, —;**
 5-8 **Fwd, —, Side, —; Recov, —, Thru to SEMICLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step to BUTTERFLY M face WALL;**
 9-12 **Rock Side, Recov, XIF, —; Rock Side, Recov, XIF, —; Side, —, XIB, —; Side, —, XIF end CLOSED M facing WALL, —;**
 13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, —; (Transition) Fwd, —, 2 to SHADOW SKATERS, —;**

SEQUENCE: A — B — A — B — A plus Ending.
 Ending:

- 1-5 **CLOSED M face RLOD Open Impetus, —, 2, —; 3, —, Fwd LOD in SEMI-CLOSED, —; Blend to face Side/Close, Side, Thru to SEMI-CLOSED, —; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

HE'LL HAVE TO GO — Belco 291

Choreographers: Butch and Nancy Tracey

Comment: Not a difficult two-step. Music has a good beat. One band with cues.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Slow Vine, —, 2, —; 3, —, 4, —;**
 5-8 **Circle Away Two-Step; Together Two-Step to OPEN face LOD; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**
 9-12 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, Lock; Fwd, Close, Bk, —; Rock Bk, —, Recov to CLOSED M face WALL, —;**
 13-16 **Vine, 2, 3, 4; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step M face WALL;**

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, XIF to SIDECAR, —; Recov, Side, Thru to BANJO, —;**
 5-8 **Fwd, Close, Bk, Close; Fwd, —, 2, —; Side, Behind, Side, Behind; Fwd, —, 2, —;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice then Apart and Point.

GOLDEN WALTZ — Belco 291

Choreographers: Ralph and Jeanette Kinnane

Comment: A nice easy waltz with pleasant music. One band with cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Together, 2, 3 end CLOSED; Hover, 2, 3 end SEMI-CLOSED M face COH; Pickup to CLOSED;**

5-8 **Balance Fwd, 2, 3; Balance Bk 1/4 L Turn, 2, 3 M face RLOD; Balance Fwd, 2, 3; Balance Bk 1/4 L Turn, 2, 3 M face WALL in BUTTERFLY;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Twisty Vine, 2, 3; Thru, Side, Close; Step, Swing, —; (Spin) Manuv, 2, 3 end SIDECAR M face RLOD & COH;**

5-8 **Twinkle to BANJO, 2, 3; Twinkle to face M RLOD, 2, 3 in CLOSED; Pivot, 2, 3 to SEMI-CLOSED face LOD; Thru, Side, Close to BUTTERFLY M face WALL;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice except last time thru eliminate meas 7 & 8 and Pivot stepping Apart and Point.

MUSIC IS MY WOMAN — Wagon Wheel 508

Choreographer: George Smith

Comment: This two-step rhumba is not difficult. Nice music. One side of record has cues.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Side, Close, Fwd, —; Side, Close, Bk, —;**

5-7 **Side, Close, Side, Close; Apart, —, Point, —; Together, —, Touch, —;**

PART A

1-4 **Side Two-Step end BANJO M face LOD; Dip, —, Recov M face WALL, —; Side Two-Step end SIDECAR M face RLOD; Dip, —, Recov M face WALL, —;**

5-8 **Under Two-Step; Arnd Two-Step to face M COH in CLOSED; Side, Close, Fwd; —; Side, Close, Bk, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

PART B

1-4 **Side Two-Step; Side Two-Step end Bk to Bk; Side Two-Step; Side Two-Step end BUTTERLY;**

5-8 **Rock Side, Recov, Rock Thru, Recov; Vine, 2, 3, 4; Rock Side, Recov, Rock Thru, Recov; Vine, 2, 3, 4;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B end CLOSED;

SEQUENCE: Dance thru two and one half times plus Ending.

Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Side, Close; Ack, —, Point, —.**

COUNTRY SONG — Rhythm 503

Choreographers: Dave and Nita Smith

Comment: Fun—fun to do. Good upbeat music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Reach Thru, —;**

5-8 **Circle Away Two-Step; Together Two-Step to BUTTERFLY; Vine, 2, 3, 4 to OPEN; Walk, Fwd, —, 2, —;**

PART B

1-4 **Heel, Toe, XIF, —; Bk, Close, Fwd, —; Scoot Fwd, Close, Fwd, Close; Walk, —, 2, —;**

5-8 Repeat action meas 1-4 Part B:

PART C

1-4 **(W follow M) Circle L Two-Step; Circle L Two-Step end facing RLOD; (M follow W) Circle L Two-Step; Circle L Two-Step end OPEN facing LOD;**

5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Strut, —, 2, —; 3, —, 4, —;**

SEQUENCE: A — B — C — B — A — B — C — B plus Ending.

Ending:

1-4 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Apart, —, Point, —.**

R/D REACTIONS

The March issue (As I See It) carried a plea by New Zealander, Art Shepherd, for greater consideration to those who believe squares and rounds belong together. His contention is that the forty-one weeks suggested by Callerlab for teaching beginners is unrealistic in order to thoroughly indoctrinate the new dancer. His points are well taken. If you have thoughts on this please share them with us.

SINGING CALLS

MY BABY'S GONE AWAY

By Ken Bower, Hemet, California

Record: Chaparral #507, Flip Instrumental with Ken Bower

OPENER, MIDDLE BREAK, ENDING

Circle left

Well I just got into town today
And found my baby had gone away she took
The greyhound down at the general store
Allemande left with the corner girl
Gonna box the gnat at home you whirl
All four ladies promenade that ring
Turn partner by the right go left allemande
Do sa do and promenade there
Well if I ever find that girl
I know one thing for sure
I'm gonna treat her better
Than I ever did before

FIGURE:

Well head two couples promenade
You go halfway now with your maid
Two and four right and left thru
Touch a quarter the boys run right
Swing with the corner girl tonight
Left allemande gonna weave the ring
My baby's gone away
Well I don't know what to do
Do sa do and promenade
Well if I ever find that girl
I know one thing for sure
I'm gonna treat her better
Than I ever did before

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LITTLE FARTHER DOWN THE ROAD

By Jeanne Moody Briscoe, Salinas, California

Record: Big Mac #008, Flip Instrumental with Jeanne Briscoe

OPENER:

Head ladies center teacup chain
When I get back to Charlotte again
It's good to know he's waiting to let me in
Those Ashville lights tempt me to rest my load
But Charlotte is
Just a little farther down the road
Left allemande that corner do sa do
Left allemande again and promeno
Those Ashville lights tempt me to rest my load
But Charlotte is
Just a little farther down the road

MIDDLE BREAK:

Circle to the left
When I get back to Charlotte again
It's good to know he's waiting to let me in

Left allemande that corner do sa do
Four men star left around you go
Turn thru at home left allemande
Go back and swing your girl and
Promenade the land
Those Ashville lights tempt me to rest my load
But Charlotte is

Just a little farther down the road

ENDING:

All four ladies chain across you go
You turn the girls and
Chain 'em right on home you know
Left allemande that corner do sa do
Head ladies center teacup chain across
My life's an open book the words are free
And there is an empty page
Right here in Cherokee
Where I could write another episode
But Charlotte is
Just a little farther down the road

FIGURE:

Heads curlique the boys run right
Curlique with the outside two
Scoot back tonight
Boys run to the right and star thru
Dive thru square thru three hands you do
Left allemande that corner do sa do
Left allemande once again and promeno
Where I could write another episode
But Charlotte is
Just a little farther down the road

ALTERNATE FIGURE:

Now heads curlique the boys run right
Do sa do outside two and make a wave
Boys fold behind the girl now peel the top
Boys trade boys run and bend the line
Left allemande the corner do sa do
Swing the corner girl and promeno
Where I could write another episode
But Charlotte is

Just a little farther down the road

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M LOOKING OVER A FOUR LEAF CLOVER

By Bud Whitten, Jonesboro, Georgia

Record: Thunderbird #202, Flip Instrumental with Bud Whitten

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade
Go walking around the ring
Back home swing that man you know
Join all your hands circle left in time
Allemande left with the ole left hand
Weave on down the line
No need explaining the one remaining
Do sa do and promenade
I'm looking over that four leaf clover
I overlooked before

FIGURE:

Head couples go halfway around the ring
Lead to the right circle to a line
Pass thru wheel and deal double pass thru
First go left and next go right and
Do the right and left thru slide thru
Square thru three quarters round
Swing your corner promenade
I'm looking over that four leaf clover
That I overlooked before

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

CALLS BY HAROLD FLEEMAN

Santa Cruz, California

The following calls are from a Box 1-4 and end in
Box 1-4

Touch a quarter, centers trade
Centers run, bend the line
Touch a quarter, track and trade
Boys circulate, girls hinge
Diamond circulate
Flip the diamond, recycle
Dive thru, do sa do to ocean wave
Girls trade, step thru

Curlique, single hinge
Split circulate, centers run
Couples circulate, bend the line
Touch a quarter, track and trade
Boys cross run, girls trade
Wheel and deal

Slide thru
Just the ends load the boat
Centers touch a quarter, box circulate
Walk and dodge
Touch a quarter, scoot back
Boys run, reverse the flutter wheel
Sweep a quarter, dive thru, star thru
Slide thru, pass thru
Star thru, pass thru, chase right
Centers trade, centers run
Bend the line, touch a quarter
Triple scoot, track and trade
Boys circulate
Acey deucey (ends circulate centers trade)
Couples hinge, wheel and deal
Sweep one quarter

Swing thru, girls fold
Peel the top
Right and left thru
Dixie derby, wheel and deal
Veer left (two-faced line)
Crossfire, triple scoot
Boys run, couples veer left
Ferris wheel
Centers pass thru

Swing thru, boys run
Bend the line, pass thru
Half tag the line
Centers trade, scoot back
Split circulate
Walk and dodge, cast right three quarters
Boys trade, boys run
Recycle

Pass thru, partner tag
Half tag, centers trade
Girls run, pass thru
Tag the line and face in
Right and left thru
Flutter wheel, do sa do to ocean wave
Fan the top, recycle

Curlique, walk and dodge
Partner trade, touch a quarter
Coordinate, couples circulate
Make me a column
All eight circulate, single hinge
Recycle and sweep one quarter and
One quarter more, slide thru

Slide thru, load the boat
Relay the deucey
Explode the wave
Boys run, single hinge
Boys trade, boys run
Wheel and deal

Pass thru, trade by
Touch one half, boys trade
Boys run, couples hinge
Triple trade, couples hinge
Ferris wheel
Centers do a right and left thru, pass thru
Curlique, scoot back
Boys run, right and left thru
Pass thru, wheel and deal
Centers touch a quarter
Walk and dodge, partner tag

A NEW-WORKSHOP EDITOR

With this issue Bob Van Antwerp takes over as Workshop Editor. Working with Bob will be a lineup of 24 callers from many different areas who will contribute calls that are dancer-tested and ready for Workshop readers to try out. Also, Bob is reviving the popular Feature Caller section which will put the spotlight on a different caller and his favorite calls each month. — Editor

AMMUNITION

Head two ladies chain to the right
 Heads star right in the middle of the town
 Back by the left and don't fall down
 Pick up the corner, star promenade
 Heads wheel around
 Square thru four hands, men turn back
 Two ladies chain across
 Girls come back in the middle
 Square thru three quarters 'round
 With the men left square thru four hands
 Bend the line, square thru four
 Men turn back
 Girls square thru three quarters
 Left allemande

Head two ladies chain to the right
 All four ladies chain across
 New head ladies chain to the right
 All four couples half sashay
 Heads pass thru, separate 'round two
 To lines of four
 Right and left thru straight across
 Box the gnat and with the lady on the left
 Left allemande

Head two ladies chain to the right
 New side ladies chain across
 Head two couples star thru, California swirl
 Pass thru, left allemande

Head two ladies chain to the right
 Sides star thru, California swirl
 Split two, around one to a line of four
 Girls walk across, left allemande

Allemande left in the Alamo style
 You balance in and out
 Turn by the right go half about
 You balance out and in
 Turn by the left like a do paso
 Partner left, corner right
 Partner left for an allemande thar
 Shoot that star to an Alamo
 You balance in and out
 Turn by the right half about
 You balance out and in
 Turn by the left like a do paso
 Partner left, corner right
 Partner left for an allemande thar
 Shoot the star with a full turn around
 Men star right across the square, do paso
 Partner left, corner right
 Partner left full turn around
 With the corner box the gnat
 Right and left grand

Sides right and left thru
 Star thru, pass thru
 Star right once around
 Girls turn around right and left thru
 Dive thru, square thru three quarters 'round
 Left square thru four hands around
 With the corner on the right, left allemande

SINGING CALL ADAPTATION

ALABAMA JUBILEE

Adapted by Pete Rader, San Jose, Costa Rica

Record: Windsor 4144

OPENER AND CLOSER

Well now you walk around that corner
 Go home start a do paso
 Turn your partner left, corner by a right and
 partner left you know
 Make an allemande thar, the men walk in and
 back right down the line
 Hey! Slip the clutch, left allemande and weave
 on down that line
 Well, it's in and out you go
 Meet a gal and do sa do
 Step right up and swing 'er and then promeno
 For it's a hi and a ho and away we go, to the
 Alabama Jubilee

Oh! You swing 'er, at the Alabama Jubilee

BREAK

(Sides face grand square)

— — — — — — — —
 — — — — — — — — (reverse)

— — — — — — — —
 — — — — — — — —
 (Heads face grand square)

— — — — — — — —
 — — — — — — — — (reverse)

— — — — — — — —
 — — — — — — — —

Oh! You swing 'er at the Alabama Jubilee

FIGURE

Well the four little ladies chain, three quarters
 'round you go
 Those heads (sides) promenade, three quar-
 ters 'round you know
 The sides (heads) square thru, three hands
 around and then
 You circle up four, and go three quarters
 'round again
 Well you square thru three hands, that corner
 lady swing
 Left allemande new corner and you prome-
 nade the ring
 With a hi and a ho and away we go to the
 Alabama Jubilee

Yeah! You swing 'er at the Alabama Jubilee

SEQUENCE: Opener, Figure twice for heads,
 Break, Figure twice for sides, Closer.

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Last year he recorded his first "pop" record, You Are My Favorite with End of the World on the flip side.

Wade is a full-time, national caller, handling many out-of-town dates, although he makes his home in Houston, where he and his wife, Gloria, conduct classes and clubs and are involved in teaching and exhibiting clogging. They have three children and Wade is a graduate of the U.S. Naval Academy.

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He is a member of CALLERLAB, past president of Houston Callers Association and past treasurer of the Texas State Callers Association. He organized the Georgia State Dancers Association, serving as its first president, and also organized their first magazine, The Dixie Crier, and was its first editor.

(LETTERS, continued from page 3)

beat squares to those consisting entirely of members and then only after all eight have agreed. Whatever we do, the emphasis is always based on fun, and as a rule you can't have fun when you're being forced. When you want to try something out of the ordinary, ask the rest of the square if it's alright — and be ready to accept a "no" if it's offered. You may find by asking you'll earn their respect as a considerate dancer and get a "yes."

George Crissman
San Luis Obispo, California

Dear Editor:

I have been to a couple of caller colleges and several clinics. I have always felt the staffs were capable and did a fine job and I am grateful for their help. Among all these wonderful people, two have given so unselfishly of their time on a one-to-one basis that I would like to single them out for a special thanks: Les Gotcher and Ed Newton.

Ray Cunningham
Ocala, Florida

Dear Editor:

For 21 years I've enjoyed the activity, met wonderful people and kept the dancers abreast of the changes (thanks in part to SQUARE DANCING magazine). As of May 1 I will be retiring from it all with a heavy heart.

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Wylie Freeman
3875 4th Avenue
Yuma, Arizona 85364

Dear Editor:

Is there anyone out there in the SQUARE DANCING readerland who would like to donate any back issues of this magazine for our library at the Abraham Baldwin Agricultural College? We will pay transportation costs. If so, please write me, and our student/dancers thank you.

Dr. Frederick P. Reuter
Division of HYPER

Box 25, ABAC Station, Tifton, GA 31794

Dear Editor:

We have enjoyed the several Experimental Notes which have appeared in the recent issues. We hope there has been sufficient interest in these movements so that this will be continued.

C.L. Lerkins
Brick Town, New Jersey

Dear Editor:

Two years ago our club's mascot, "Josephine," crossed the border to the south and we haven't seen her since. If any of your readers know where she is, we'd be grateful if they would mail her back to us, C.O.D.

Nancy and Bill Minns
Box 959, Athabasca, Alta., Canada

Dear Editor:

I've found the Experimental Notes very helpful. It's really the only place one can see set forth the proper description of the latest



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experimentals, many of which seem to catch on. For instance linear cycle is being used quite widely. Since the column takes so little space, please keep it in the magazine.

Harris and Diana Verner
Cherry Hill, New Jersey

Dear Editor:

I wish it were possible to have a list of all clubs which set up squares ahead of time so that tourists feel unwelcome. These are not the usual types of clubs as we know them — friendly and open to visitors — and we'd know

which ones to avoid.

Harriet Hartinger, Seattle, Washington
Dear Editor:

We still enjoy your magazine very much but we were not too happy with the Plus 1 and Plus 2 premium record. In our area there are many clubs dancing Plus 1 but very few dancing Plus 2. I had hoped that one side of the record would have been Plus 1 only and the other side Plus 1 and 2. Maybe next time?

A.L. Schalkx

Mission, British Columbia



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(RECORDS — 1980,

continued from page 11)

"I realize, of course, that we aren't all impressed with the same things. Recently I was listening to a record that featured just string bass and drums — no lead at all, no melody whatsoever. I was talking to a caller about this and I said 'Hey, we heard the greatest record! I should think it would be fantastic. You could call anything you wanted to it. It just had a progression of C, and F and G and you could feel what it was.' The caller to whom I was talking said, 'It gets very monotonous. I don't like that type of record at all.'

"Most of the callers on the records seem to adapt their style to the recording very nicely. However, some callers strain to reach their high notes giving their voices a very thin quality. They would do well to take a few voice lessons in projection from a drama or voice coach to enrich the quality of their upper range. Most experienced callers will hit a harmony line below the melody to compensate for a limited range. Their phrasing is also important in order to keep the music flowing and the dancing smooth. If they're straining they will lose their phrasing ability. You can hear when they strain and their voices become very thin and you wish they wouldn't do that. You almost wish they would talk the call rather than try to sing it when it gets out of their range.

"The balance of my observations are minimal. I do feel that good music can carry a call that is not the greatest. However, poor music cannot in itself make an otherwise good call a success."

Some Caller View-Points

Input from various callers has been enlightening. For example, cue sheets come in for considerable criticism. "Evidently non-callers type up many of these. Sometimes the spelling is so wild, you would hardly believe it."

We note in our interviews that a number of



"Wow! Hank Hamburger with the Boston Pops. How did you swing that?"

callers appreciate the cue sheets that provide a choice of dance routines to fit more than just one of the basic plateaus. "It makes the record particularly valuable when we call it with our more advanced groups and simply switch the routine when using the same record with our beginners."

A number of callers expressed the wish that all labels would agree on a uniform volume level that they could depend upon. "With some discs recorded so softly that they can hardly be heard and others blasting the ear drums when we play them at the pre-set level, we often are made to look foolish to our dancers. Some of us have gotten into the habit of marking on each label whether to turn the volume *down* or to build it *up*."

What of the Future?

In the face of spiraling costs, we wonder what the effect will be on a number of the producing companies. Certainly the financial drain on some must be staggering. We wonder, in instances where two or more labels simultaneously issue the same tune if this doesn't mean a drastic cut in sales for each of the companies involved. Obviously there are some callers who have built up a good business by producing square dance recordings.



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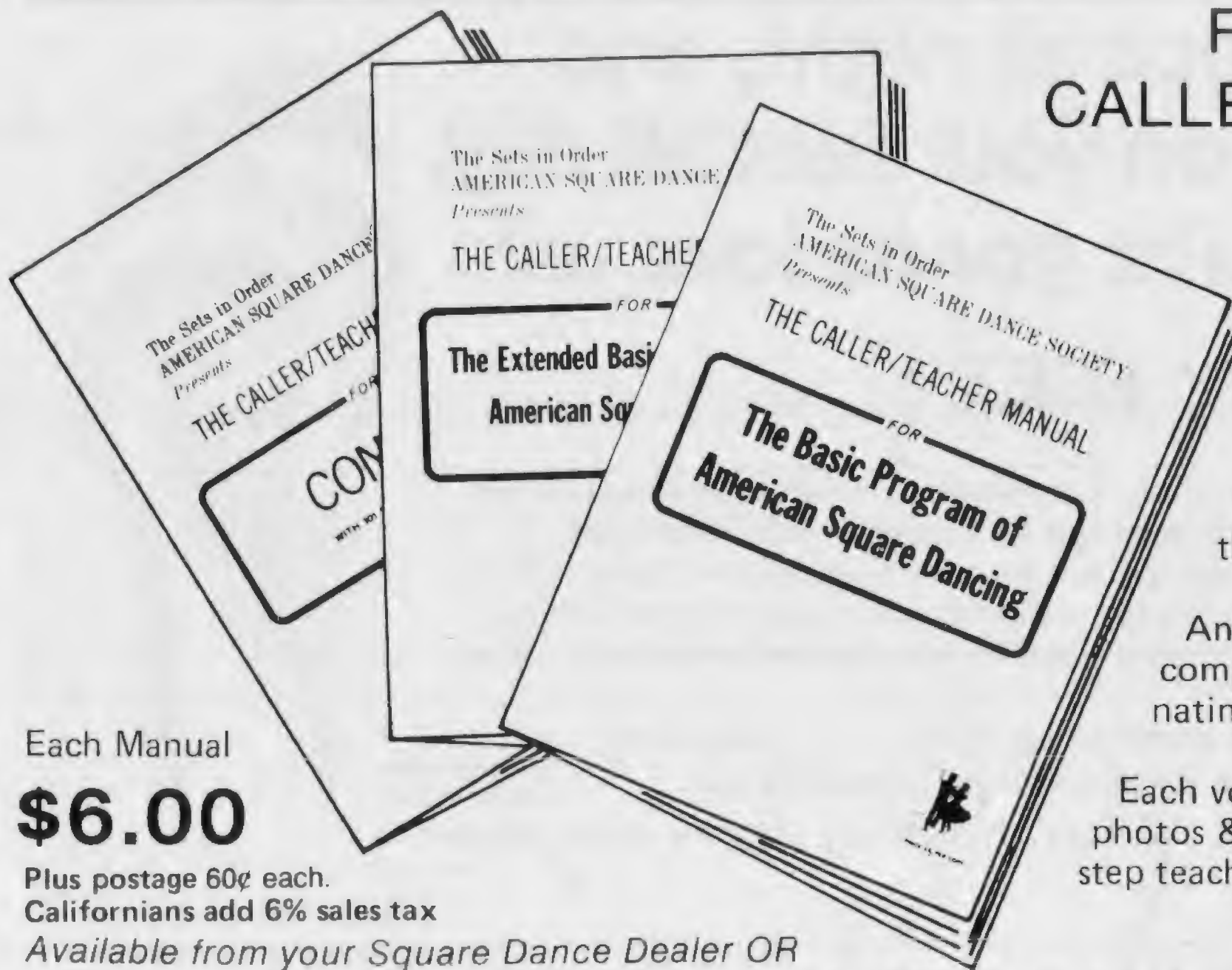
Some callers release records solely as a means of an audition and the income from the recordings is of secondary value to them.

We will always have a need for records although, as one of the callers interviewed stated the situation quite clearly, "Enough records have been produced in the last twenty years to satisfy the needs of the activity for all time." While this may be true to one extent, the excitement that comes with a *hit* record is one attraction that assures us the square dance recording industry will continue.

HUNTER MUSIC FESTIVAL TO INCLUDE SQUARE DANCING

The Annual Hunter Country Music Festival to take place at Hunter Mountain, July 31-August 3, will include free square dance lessons as well as demonstrations daily in the Great Tent. Don Hanhurst and Clint McLean are in charge. In addition to the dancing, many top names from the Nashville country music scene will be on hand. Hunter is located off the N.Y. Thruway, exit 20 from the south, exit 21 from the north in New York.

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(ADVANCED FEEDBACK,

continued from page 30)

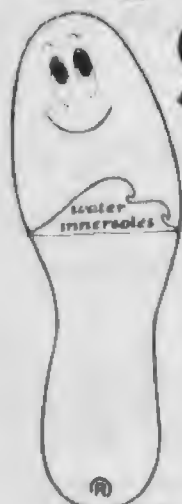
true incidence or frequency, or prevalence of Advanced (and beyond), in the country today.

It probably doesn't matter whether 2.5% of dancers are Advanced or 15%. What is important is whether we all remain part of an inter-related activity. Sometimes, it seems that Mainstream dancers and callers resent the existence of Advanced and Challenge. They seem afraid that those levels threaten the Mainstream level. Not so! That's as unrealistic

as thinking that beginner square dancers threaten the non-square dancer.

We "raid" the community for recruits, just as Mainstream dancers supply the Advanced ranks. In truth, once people get into square dancing, a certain number of them (guesstimate 15%), try some form of Advanced dancing, without any pressure from the latter. It's wrong to make it sound disloyal to want to progress in any activity. I get the feeling that many of our leaders are "putting down" the Advanced enthusiasts, on the grounds that it's

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an insult to the majority to be different.

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ROUNDALAB PRESS RELEASE

Last October 140 round dance leaders from 23 states and two Canadian provinces met in San Diego for their annual ROUNDALAB Convention. There was a strong feeling of togetherness and purpose as leaders with diversified backgrounds and experience gathered for the betterment of the entire profession.

A recommended cue sheet format was adopted for a one-year trial period. Phases One and Two were readied for presentation to the CALLERLAB Convention while Phases Three through Six were explored. An Educational Committee was established.

Wayne Wylie relinquished the chairmanship to Jack Chaffee. Charlie Capon is the Executive Secretary. In addition to the Wylies and Capons, the Board of Directors consists of the Birds, Easterdays, Flecks, Jorritsmas, Lannings, Muellers Parrotts, Pells, Procters and Tirrells.

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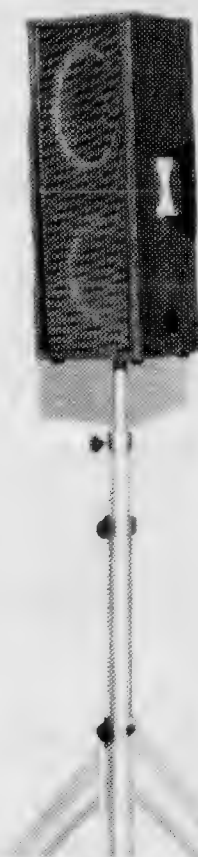
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Round cued by George Smith

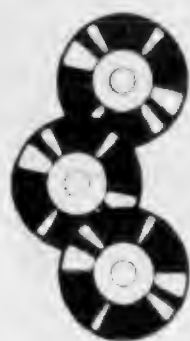
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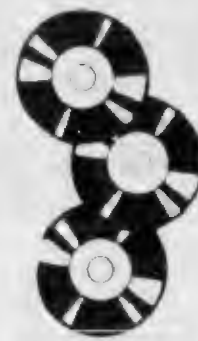
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SINGING CALLS

MY BABY'S GONE AWAY — Chaparral 507
Key: B Flat **Tempo:** 128 **Range:** HD
Caller: Ken Bower **LE Flat**

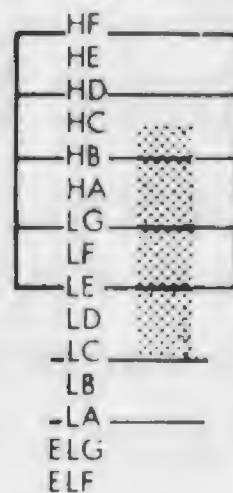
Synopsis: Complete call printed in Workshop.
Comment: A real mark of success for Chaparral. Smooth execution, not too difficult but danceable figures with strong beat and easy melody lines. A fine job by Ken in his delivery and timing. A record this reviewer feels has success written on it. Rating: ☆☆☆☆☆

A LITTLE FARTHER DOWN THE ROAD — Big Mac 008

Key: G **Tempo:** 132 **Range:** HE
Caller: Jeanne Briscoe **LD**
Synopsis: Complete call printed in Workshop.
Comment: Good music which is becoming a

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

trademark of Big Mac. Jeanne does a fine job on this tune. Adequate figure use to satisfy all. Tea cup chain, peel the top etc. makes the dance interesting. Dancers enjoyed it. Key may be slightly low for some callers.

Rating: ☆☆☆☆

HONEY SHOW ME THAT YOU CARE —

Sun Ra 1006

Key: D Tempo: 128 Range: HB
Callers: Jerry Rash & Sara Aamot LB

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — face right — wheel and deal — turn thru — left allemande — swing — promenade.

Comment: A duet on this release that seems to be the "in thing" in the square dance field this year. Mainstream dancing with above average timing. Music is well executed with good piano background. Music is improving steadily on Sun Ra.
Rating: ☆☆☆

MUDDY BOOGIE BANJO MAN —

Thunderbird 204

Key: E Tempo: 128 Range: HC Sharp
Caller: Tommy Russell LB

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies roll a half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) Promenade halfway — down middle curlique — boys run right — pass the ocean — explode wave — trade by — right hand star with outside two — girls turn back — swing corner — allemande new corner — promenade.

Comment: This dance offers an explode the

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wave which is listed on the Callerlab Plus II list. An unusual dance figure that is acceptable by dancers at this level. Music is above average.

Rating: ☆☆☆

I'M LOOKING OVER A FOUR LEAF CLOVER — Thunderbird 202

Key: B Flat Tempo: 128 Range: HD
Caller: Bud Whitten LB Flat

Synopsis: Complete call is printed in Workshop.

Comment: A very good release with a melody the dancers enjoyed as they could sing along. Mainstream movements with good musical accompaniment even though guitar man had

some problems in the melody line. Good banjo and piano work. Callers can handle and is a crowd pleaser. Rating: ☆☆☆☆☆

GOOD OLE BOYS — Red Boot Star 1251

Key: F & G Tempo: 130 Range: HB
Caller: Elmer Sheffield LE

Synopsis: (Break) Sides face grand square — join hands circle left — left allemande — promenade (Figure) Heads square thru — sides rollaway — do sa do — swing thru — centers run — ferris wheel — spread — make a line — star thru — square thru three hands — trade by — swing corner — promenade.



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GS 402 Ragtime Annie, S.K.G.

(Hoedown) by Stan Williamson and Red Boot Band



Mike Hoose

Comment: The second release of this tune this month. This reviewer leans toward the other recording. Both releases have good music. The buyer will have to listen to both to decide preference. Figure has a ferris wheel and spread. Too bad record companies continue to duplicate releases which reduce sales.

Rating: ☆☆☆

FIRST THING EACH MORNING — C Bar C 554

Key: C Tempo: 128 Range: HA

Caller: Phil Kozlowski LA

Synopsis: (Opener) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Break & End) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Head couples promenade halfway — down middle half square thru — corner curlique — scoot back double — girls run right — curlique — boys run right — left allemande — do sa do own — swing corner — promenade.

Comment: As usual good C-Bar-C music. Caller seems a little jerky in the delivery but is on the beat. Don't be under the impression this is same tune as previously released a few years back. It's a different melody. During middle break the rhythm patten adds to the enjoyment of this release.

Rating: ☆☆☆

YOU'RE MY JAMAICA — D & R 150

Key: G Tempo: 132 Range: HD

Caller: Ron Hunter LC

Synopsis: (Break) Circle left — allemande left — box the gnat — weave ring — swing own — left allemande — promenade (Figure) Four ladies chain three quarters — heads square thru four hands — do sa do — make a wave — swing thru — boys run right — wheel and deal — left allemande — swing — promenade.

Comment: A different rhythm feeling on this recording which is nicely done by Ron. Figure is strictly Mainstream and callers using this

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C-030 HOW DEEP IN LOVE
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record will probaby need a fairly decent sing-
ing voice to make it a success. Overall not a
bad release but callers will have to make the
final determination. Rating: ☆☆☆

I KNOW A HEARTACHE — Sun Ra 1004

Key: E Tempo: 128 Range: HC Sharp
Caller: Sara Aamot LB

Synopsis: (Break) Circle left — left allemande —
do sa do — men star left — turn thru at home
— left allemande — swing own — promenade
(Figure) Heads promenade halfway — sides
right and left thru — square thru four hands —
do sa do — eight chain four — swing corner —

promenade.

Comment: A popular tune in the pop field. Well
played instrumentally with a western flavor.
Easy dancing with ample time for execution.
Sara offers a different voice on this recording
that has not been heard before. It was pleas-
antly accepted after dancers became accus-
tomed to the voice. Rating: ☆☆☆

PROMISED LAND — Wagon Wheel 403

Key: D, E Flat & E Range: HC Sharp
Tempo: 133 LG

Caller: Ray Short

Synopsis: (Break) Circle left — allemande

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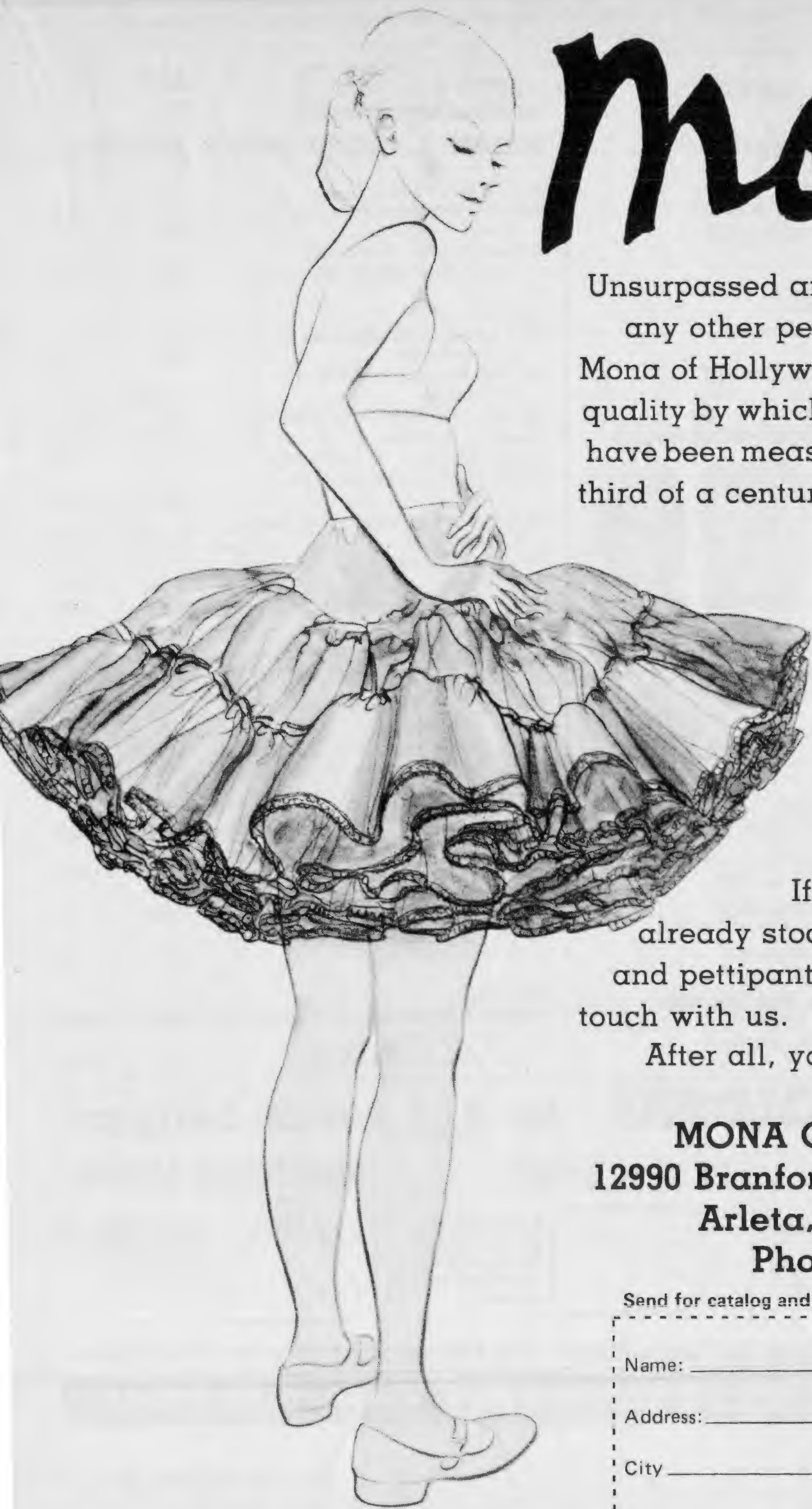
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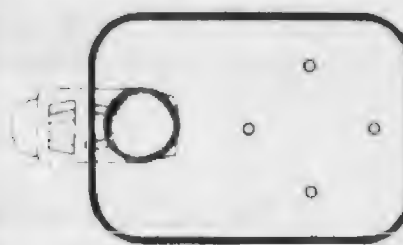
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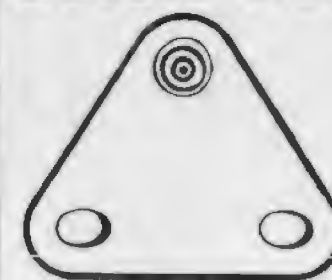
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corner — do sa do — men star left — turn thru — left allemande — weave ring — do sa do own — promenade (Figure) Head two couples promenade halfway — star thru — pass thru — circle half — veer to left — make me a column — trade and roll — pass thru — wheel and deal — square thru three quarters — swing corner — promenade (Alternate Figure) Head two couples promenade halfway — down middle — square thru — do sa do — swing thru — boys run right — ferris wheel — square thru three quarters — swing corner.
Comment: Too many words for comfort of the caller in the introductory patter. Metering

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needs to be re-worked. The tune is easy to use and music is good. The use of make me a column (a Callerlab quarterly selection) gives enough material emphasis. Key change is part of this release. Rating: ☆☆☆

ALL AROUND COWBOY — D & R 149

Key: B Tempo: 132 Range: HC Sharp
Caller: Nelson Watkins LB

Synopsis: Complete call printed in Workshop.

Comment: Very good music by D & R band. Trumpets in background offer a different sound enjoyed by all. Nice job by Nelson. Some callers may have to work on phrasing to



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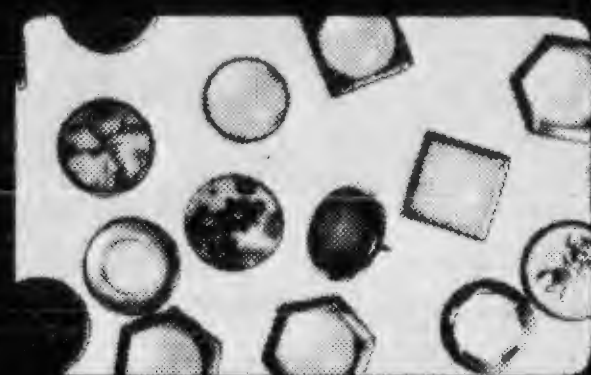
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be successful on this record. Good dancing to this release using not difficult movements.

Rating: ☆☆☆☆

COWARD OF THE COUNTY — Red Boot 248

Key: B Flat & C Tempo: 139 Range: HD

Caller: Don Williamson LA

Synopsis: (Break) Circle left — left allemande — do sa do own — men star left — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads flutter wheel — sweep a quarter — pass thru — do sa do — swing thru — boys run right — half tag the line — scoot back — boys run right — slide thru — swing

corner — left allemande — promenade.

Comment: One of the many releases of this tune this past month. This reviewer feels this one is probably the best one, although others have good potential as well. The word use fits the patter in this release as well or better than the others. Good Red Boot music.

Rating: ☆☆☆☆

COWARD OF THE COUNTY — C Bar C 553

Key: A, B & C Sharp Range: HD Sharp

Tempo: 130 LA

Caller: Jim Melton

Synopsis: (Break) Four ladies chain — join

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hands circle left — four ladies rollaway — circle left — ladies roll a half sashay — circle left — allemande left — do sa do own — men star left — turn thru — left allemande — promenade own (Figure) Four ladies chain three quarters — heads promenade halfway — down middle right and left thru — square thru four hands — do sa do — swing thru — boys run right — ferris wheel — centers pass thru — allemande left — do sa do — promenade.

Comment: As stated in a previous review this is one of the many releases of this tune originally recorded by Kenny Rogers. This release utilized very little of the words in original song as

did the other releases. Key change did assist a little. Average figure. Rating: ☆☆☆

GREAT BALLS OF FIRE — Chaparral 206

Key: F Tempo: 128 Range: HD
Caller: Jerry Haag LD

Synopsis: (Break) Walk around corner — turn partner by left — four ladies chain three quarters — join hands circle — rollaway — weave ring — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave ladies trade — recycle — star thru — right and left thru — square thru three hands — swing corner — promenade.

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Comment: Nothing fancy just a good rhythmic release which seems to be one of Jerry's successes. It is noticeable that most of his records have a plain melody line that is not difficult and thus are easy to use by most callers. This figure is average but danceable. Good release. Rating: ☆☆☆☆

LOVIN' ON — D & R 148

Key: E **Tempo:** 130 **Range:** HB
Caller: Ron Parry **LB**

Synopsis: (Opener & End) Circle left — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — spin the top — boys move up right and left thru — square thru three quarters — swing — promenade.

Comment: Nothing unusual on this release but good D & R music. Melody line probably can be handled by most callers. Figure is Mainstream and any dancer can be comfortable with this release. Rating: ☆☆☆

YOU'RE MY JAMAICA: Fun 101279

Key: G **Tempo:** 128 **Range:** HD
Caller: Ralph Mattingly **LC**

Synopsis: (Opener & End) Sides face grand square — left allemande — do sa do — left allemande — promenade (Break) Four ladies chain — chain back — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — head ladies chain — heads square thru four hands — right and left thru — pass the ocean — spin the top — swing corner — promenade.

Comment: A new company is welcomed to the square dance field. The music is average but well played. Figure is very standard and

callers will have to be aware of proper word metering. The second voice seems to produce an off key effect. We wish them good luck on future releases. Rating: ☆☆

**ALL THE GOLD IN CALIFORNIA —
4-Bar-B 6019**

Key: A **Tempo:** 128 **Range:** HA
Caller: Bob Carmack **LA**

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — right and left thru — star thru — flutter wheel — reverse the flutter — promenade.

Comment: A real western feeling on the music of this release. The duet system is also used as in other records this month. Figure is very easy with most difficult move being that of reverse the flutter. Seems like word metering on right and left thru could be adjusted. Harmony on duet part was well done. Rating: ☆☆☆

DIXIE ON MY MIND — Thunderbird 203

Key: A **Tempo:** 130 **Range:** HE
Caller: Chuck Myers **LE**

Synopsis: (Break) Walk around left hand lady — see saw own — left allemande corner — weave ring — swing — promenade (Figure) Head two couples promenade three quarters — two and four right and left thru — pass thru — do sa do — swing thru — allemande left — turn thru at home — swing corner — promenade.

Comment: A different introduction which callers will have to be ready for in order to start properly. Good music as usual by Thunderbird with above average banjo. Very easy figure that can be used at almost any level. Callers should have no problems in calling this release. Rating: ☆☆☆



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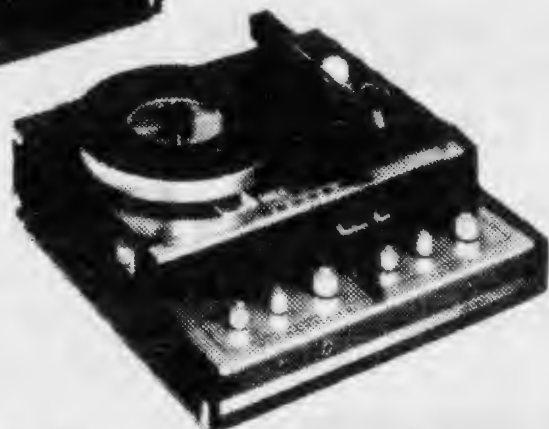
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GOOD OLD BOYS — C Bar C 555

Key: F Tempo: 130 Range: HE

Caller: John Griffiths Sr. LC

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — scoot back — boys run right — right and left thru — pass ocean — swing thru — boys trade — swing corner — promenade.

Comment: Good instrumental with peppy tune that makes you want to dance and the dancers did enjoy dancing to it. Word metering seemed rushed in certain spots. Maybe

this reviewer is picky but the word "booze" in square dance lingo still doesn't ring well. However, overall this is a good release.

Rating: ☆☆☆☆

FLIP HOEDOWN

SOUNDRA — Sun Ra 5001

Key: A Flat

Tempo: 132

Caller: Jerry Rash

Comment: A good hoedown on a flip with Jerry calling patter on the other side. The determining factor is always how many callers or dancers will purchase this type of record.



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Who has a lot of charm
But when he turns me in a spin
His charm can break my arm.

Freddie and Faye

Follow your neighbor was the call
So Freddie followed Faye
How sad for others in the square
Faye led him the wrong way.

Wishful Wanda

I wish I may I wish I might —
My wish is very clear
I wish that when I'm lone and lost
My corner would appear.

Red Red Robin

Robin likes to dress in red
She wears it every place
Then if she makes a bad mistake
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Silly Milly

Silly Milly wears a smile
For you and everyone
She does some cut-up crazy things
But she makes dancing fun!

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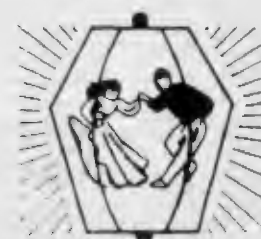
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continued from page 40)

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June 25 — Memphis, TN, Cook Convention
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June 25 — Memphis, TN, Riverton Holiday
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June 25 — Memphis, TN, Sheraton Medical
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June 25 — Memphis, TN, Holiday Inn/ Holi-
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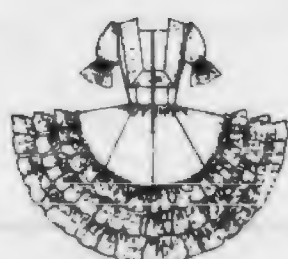
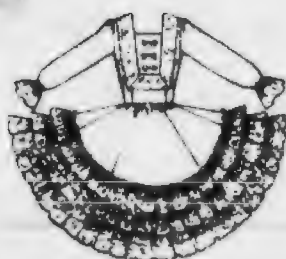
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Two long-time dancers passed away this past winter. Harry Carruthers of Newhall, California, along with his wife, Ruth, was a pioneer in the activity in Southern California in the 1940's, both in the local dancers organization as well as the callers group. The Carruthers recently celebrated their 50th wedding anniversary with a special dance.

Harry Calladine passed away in February. Known as the "traveling Calladines," Harry and Verna danced in every state in the union,

every Canadian province and some 45 countries overseas. They were also active in local clubs in Southern California.

Both Harrys will be missed by their friends and we extend our condolences.

On February 8th Pauline Kermiet passed away. Both Pauline and her husband, Paul, have been active in square dancing in Colorado for many years. They were pioneers in square dance institutes, running Lighted Lantern until recently. Our sympathies to her family.

The Red River Community House

Red River, New Mexico

SUMMER 1980

Square dance this summer in the beautiful, cool, rustic, mountain atmosphere of Red River, New Mexico. The Red River Community House is a non-profit facility with activities for the entire family. Interdenominational worship services are conducted throughout the year. There are square dances each night, Tuesday through Saturday, and workshops four afternoons each week for both beginner and club-level dancers from June 1 through Labor Day. Other activities include folk and popular dances, movies, bridge and various other games. Fun for all, so bring the family.

For additional information, write:

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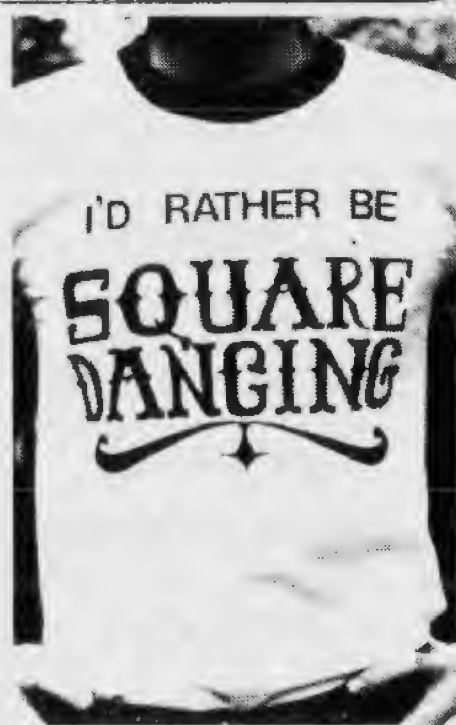
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May 2-3 — Four Seasons Jamboree, Civic
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May 2-3 — 12th Annual Rhododendron Festi-
 val, Municipal Auditorium, Eureka, CA

May 2-4 — The Marlins Extravaganza,
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May 2-4 — 33rd Silver State S/D Festival,
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May 3 — Blossomtime S/D Festival, Berrien
 Springs High School, Berrien Springs,
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May 3 — Promenaires 3rd Annual Spring
 Festival, Aquadome Recreation Center,
 Decatur, Alabama

May 3 — South Dakota State Spring Festival,
 Madison, South Dakota

May 3 — 22nd Annual Rochester Area
 Dance-O-Rama, State University,
 Brockport, New York

May 3 — Georgia State S/D Association
 Spring Dance, Macon Coliseum, Macon,
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May 7 — Spring Fling, Marsh Valley Jr. High
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May 8-10 — 19th International S/R/D Con-

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May 9-10 — Utah State Spring Festival, Salt Palace, Salt Lake City, Utah

May 16-17 — 3rd Annual Dixie Round Up, Gatlinburg Civic Auditorium, Gatlinburg, Tennessee

May 16-17 — 4th Annual Music City Festival, Tennessee State Fairgrounds, Nashville, Tennessee

May 16-17 — Spring Festival, Springs Park, Lancaster, South Carolina

May 16-18 — 33rd Annual New Mexico State S/D Festival, Albuquerque Convention Center, Albuquerque, New Mexico

May 16-18 — Spring Fling, Crescent Hotel, Eureka Springs, Arkansas

May 16-18 — Singles Convention, Ventura Fairgrounds, Ventura, California



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May 17 — NE Oklahoma SD Assn. Bartlesville Jamboree, Phillips Adams Gym, Bartlesville, Oklahoma

May 17 — Central District Spring Dance, Little Rock Convention Center, Little Rock, Arkansas

May 17 — 2nd Annual Hushpuppy Festival, Lufkin Civic Center, Lufkin, Texas

May 23 — Fiesta of Five Flags S/R/D, Munic-

ipal Auditorium, Pensacola, Florida

May 23-24 — 2nd Annual Memorial Day Weekend Festival, Henderson State University, Arkadelphia, Arkansas

May 23-25 — 27th Florida State S/R/D Convention, Lakeland Civic Center, Lakeland, Florida

May 23-25 — Festival, Costa Mesa Fairgrounds, Costa Mesa, California

May 23-25 — Golden State Roundup, San Francisco Civic Auditorium, San Francisco, California

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May 23-25 — Spring Fling, Bonanza Hi, Las Vegas, Nevada
 May 23-26 — 9th Montana State S/R/D Festival, Butte, Montana
 May 24-25 — Mt. Sopris Cabonaires Annual Spring Fling, Colorado Mountain College, West Campus, Glenwood Springs, CO
 May 24-26 — 12th Annual Hummel Dance, Sporthalle Wegenkamp, Hamburg, West Germany
 May 25 — Clam Chowder Festival, Mattachese Middle School, West Yarmouth, Massachusetts
 May 30-31 — Stardusters Annual Spring Fling, William Fleming High School, Roanoke, Virginia
 May 30-June 2 — 14th National New Zealand S/R/D Convention, Auckland, New Zealand
 June 5-7 — 21st International S/R/D Convention, Bismark-Manan, North Dakota
 June 5-7 — Texas State Federation S/R/D Festival, Civic Center, Amarillo, Texas
 June 6-7 — Kansas State S/D Convention, Bicentennial Center, Salina, Kansas
 June 7 — 18th Texas State Federation S/R/D Festival, Amarillo Civic Center, Amarillo, Texas
 June 7 — Barbecue Dance, Barn, Newcastle, Wyoming
 June 13-14 — 26th Annual Colorado S/R/D Festival, Fairground Complex, Longmont, Colorado
 June 13-14 — 3rd Annual St. Lawrence Area S/R/D Festival, St. Lawrence University, Canton, New York
 June 14 — Annual National Asparagus S/R/D Festival, Hart State Street Gym, Hart, Michigan

June 19-21 — Pensacola 28th S/R/D Festival, Municipal Auditorium, Pensacola, Florida
 June 20-22 — 2nd Annual Yearling Weekend, East Hill Farm, Troy, New Hampshire
 June 20-22 — South Cariboo S/D Jamboree, 100 Mile House, British Columbia
 June 21-August 30 — 22nd Summer Square Dance Season, Saturday night, Red Rock Ramblers, Elementary Gym, Lyons, CO
 The dates in this calendar augment those in the master calendar which appeared in the March issue of SQUARE DANCING.

27TH FLORIDA CONVENTION

Florida is reaching out its hands to greet you through its theme, "Highways to Friendship," at this year's State Convention to be held May 23-25 at the Lakeland Civic Center in Lakeland. There will be square dance workshops and dancing at all levels. Round dancers will find dancing to suit everyone including a workshop for those who have not yet been exposed to round dancing as well as a clinic for those interested in becoming a round dance cuer. There will also be sessions for those interested in clogging. Couple this with exhibitions, after parties, a fashion show and a full complement of square dance vendors and you'll find three action-packed days. Admission is \$7.00 per person and registrations may be sent to PO Box 4802, Hialeah, Florida 33014.

25TH NATIONAL ALUMNI BALL

June 7th from 10:00 AM to 11:00 PM, dancing will be programmed at the Anaheim Convention Center sponsored by the 25th National Square Dance Convention, Inc. All proceeds will be used to eliminate outstanding debts of this Convention.

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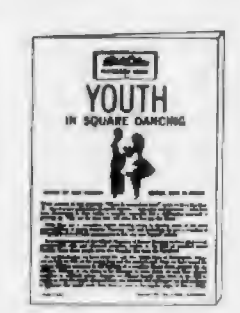
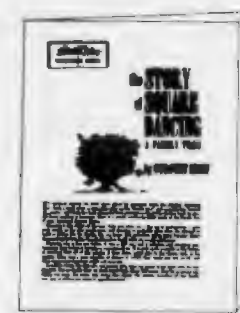
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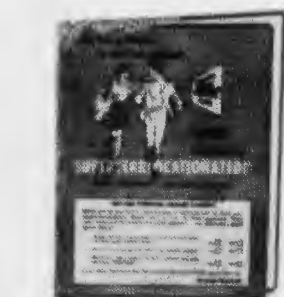
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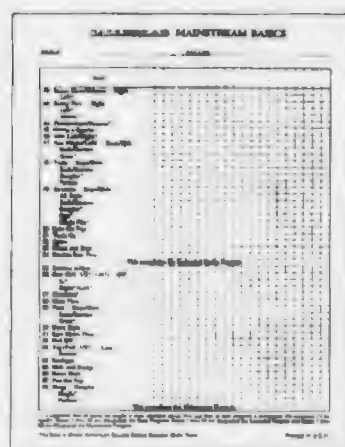
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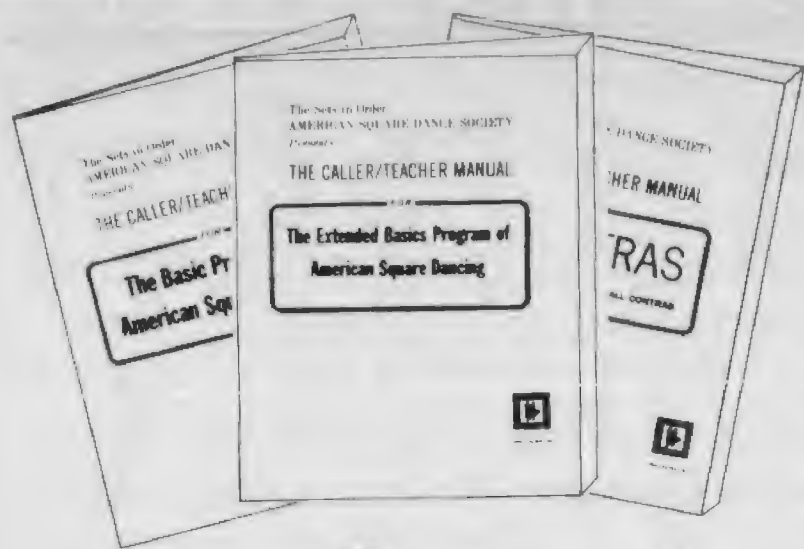


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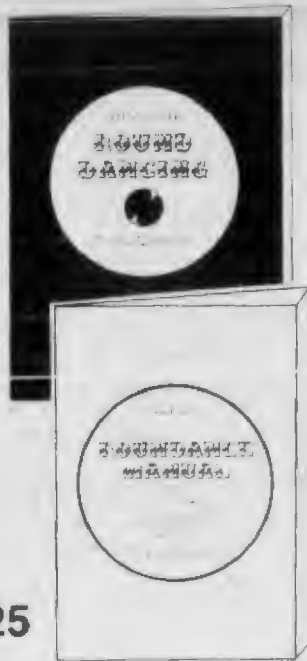
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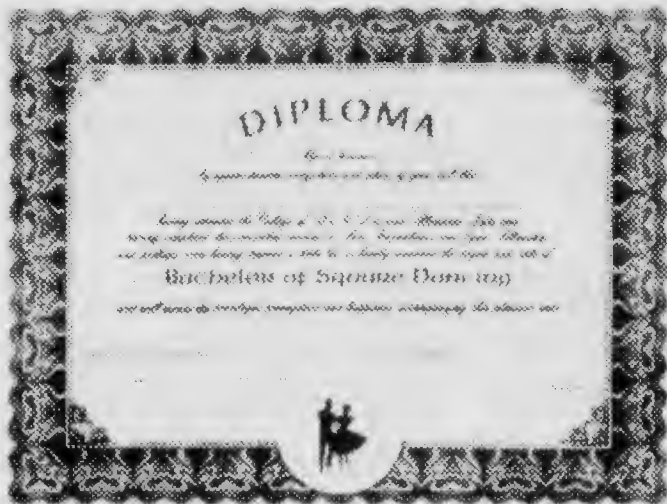
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RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 80¢ for 1, \$1.05 for 2 or 3; \$1.25 for 4. Add 15¢ additional postage for each record over 4.

NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.



26

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26. Square Dance Diplomas — for your graduates. Minimum order 10 (15¢ each)
 27. Round Dance Diplomas — Minimum order 10 (15¢ each)
 28. Microphone Cozy (\$7.80 plus \$1.00 postage)
 29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series \$8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

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No.	Qty	Description	Cost Each	Total

No.	Qty	Description	Cost Each	Total

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(on purchases other than subscriptions)

Total Amount (Enclosed) \$ _____

ROUND THE WORLD of SQUARE DANCING

(**WORLD**, continued from page 43)

The regular dance night of the college square dance club is Thursday, starting at 6:00 and stopping between 8:30 and 9:00 o'clock so students can get back to their rooms to study. Visitors to the area are welcome anytime — no charge.

In 1979 the Georgia State Square Dancers Association started a library program intended to increase public awareness of square dancing and to provide readily available information about the activity. Approximately 70 libraries across the State were selected by GSSDA member clubs to receive materials. All will have the American Square Dance Society's Premium Record which features callers in the Square Dance Hall of Fame calling basic level dances. All will also receive continuing subscriptions to *Dixie Crier*, a quarterly magazine published by GSSDA, as well as one of the two national square dance magazines.

Bermuda

The First Annual International Festival was hosted in January by the Mid-Ocean Promenaders. This beautiful tropical setting lured square dancers from Canada to Florida. Dick Jones, Jim Purcells and Chuck Stinchcomb shared the calling. If you're looking for an extraordinary setting for a dance vacation, consider this lovely island. For information write Ron and Lynn Boys, Carwood Cottage, Middle Road, Southampton 8-04 Bermuda.

Mississippi

Meridian is the city for the 4th Annual Queen City Square Dance Festival May 9 and 10 and the Frank Cochran Center is the site. Bill Terrill and Melton Luttrell are the callers and Richard and Joanne Lawson the cuers. If you'd like more information write Dietmar and Mary Goetz, 1546 48th Ave., Meridian 39301.

Oklahoma

Have you ever belonged to and danced with an overseas club? If so you are eligible to attend the 18th Annual Reunion of Overseas Dancers to be held at the Western Hills Guest Ranch in Sequogah State Park from July 30 to August 2. In addition to the great calling and

cueing of squares and rounds by some of the best in the business, many points of interest are nearby including Tsa-La-Ghi Village, an authentic re-creation of an ancient Cherokee Indian Village, the Trail of Tears outdoor drama and canoeing on the Illinois River. For information write Ken and Pam Cranke, General Chairman, Rt. 4, Box 595-F, Broken Arrow 74012.

Wisconsin

For the second year, Nelson and Marcy Brockway of Milwaukee, sponsored a large square dance with all proceeds going to the Cancer Society. This year's event was held on April 13th with a non-stop program from 2:00 to 9:00 pm. More than 30 callers donated their services, a variety of entertainment was scheduled, live music alternated with records and door prizes abounded. The Brockways are interested in encouraging other areas to undertake a similar project. Anyone interested may contact them at 6718 West Finger Place, Milwaukee 53219.

Washington

Lot's of action in the State of Washington these days. Last January Herb Strausbaugh, caller for the Swinging Angels, a mentally or physically handicapped group in Seattle, was named "Citizen of the Day" by Radio Station KIXI. He was so honored for his seven years' work in teaching square dancing to this group.

Election day last November saw Seattle square dancers assisting in the defeat of an initiative which would have prevented the mayor, city council or tourist bureau from participating in tourism or conventions. With the 30th National Convention to be held in Seattle in 1981, dancers were aware of needing all the city assistance they could get. 60 dancers made some 1,000 phone calls to ask Seattle voters to defeat this restrictive initiative.

Arizona

Come to cool and beautiful Prescott for the 31st Annual Square and Round Dance Festival on June 13-14. Sponsored by the Mile-Hi Square Dance Club, the event will be held at Prescott Activity Center (Old Armory). Bob Wickers is the featured caller with Dave Roe calling on Friday night and Roy and Janet Cline cueing rounds. For information write Mile-Hi Square Dance Club, PO Box 541, Prescott 86301.



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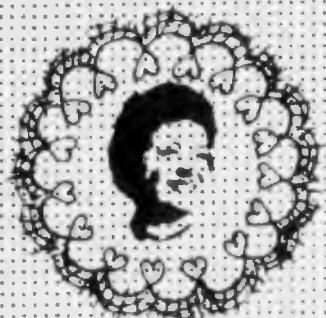
fashion feature



At the end of this rainbow of colors stands a very pretty and well-costumed square dance lady — Margaret Johnston. Her multi-striped dress has five gathered tiers in the skirt which flares out to a full circle. The bodice has short raglan sleeves hidden underneath a wide collar with a frill trim.

FASHIONS

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